OCTOBER 1955 50 CENTS

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dance
MAGAZINE

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NEWS of Dance and Dancers

DANCE INVASION U. S. A.

Broadway has become the beachhead for an overwhelming invasion of dance attractions from fascinating foreign parts. The influx, which began this summer with the **Royal Danes** and Swedish modern dancer **Birgit Akesson**, is fast accelerating in tempo. **The Sadler's Wells Ballet** is finishing up its sell-out season at the Metropolitan Opera to begin its cross-country tour. The French mime, **Marcel Marceau**, is in the midst of his American debut engagement at the Phoenix Theatre. Volatile Gypsy dancer **Carmen Amaya** is here with her company for a tour to follow her Carnegie Hall performances. **Antonio** and his Spanish Ballet check into the Broadway Theatre for a 3 week run Oct. 2, and then go on a U. S. tour. The Ballet Espagnol **Teresa & Luisillo** open their 2nd American tour Oct. 17 in Rochester. **Vicente Escudero & Co.** bid farewell to Manhattan with a Carnegie Hall performance Oct. 30, then go on a tour of Eastern cities before returning to Spain. **José Greco** and his Spanish Dance Co. begin a busy season Oct. 7 with an engagement at the Beverly Hilton Hotel in L. A. **The Regimental Band, Pipers and Highland Dancers of the Scots Guard** debut in Washington Oct. 9 and come to Madison Square Garden Oct. 27. The day after Christmas the **Azuma Kabuki Dancers of Japan** will be back for 3 weeks at the Broadway Theatre.

In January Charles E. Green is launching two groups in N. Y.: the **Etorki French Basque Ballet**, and the **National Yugoslav Folk Ballet**, a company from Macedonia known as the Tanec troupe. (There's confusion ahead: next Oct. Sol Hurok is reportedly bringing over another National Yugoslav Folk Ballet.)

Hardly a foreigner, but lately a stranger to Manhattan due to her lengthy sojourns abroad, is **Katherine Dunham**, who brings her company to the Broadway for a 4-week season beginning Nov. 21.

BALLET THEATRE DOWN ARGENTINE WAY

Ballet Theatre resumed its Buenos Aires performances after the revolution forced the company to take a hotel-room vacation. They continue in the Argentine capital through Oct. 2, then will visit Montevideo, Rio de Janeiro, Sao Paulo, and possibly Caracas before returning home in Nov. Particular acclaim has gone to **Nora Kaye** for her performance in "Pillar of Fire." **Antony Tudor**, after choreographing "Orfeo" for the Athens Festival, rejoined the company in Buenos Aires to rehearse a new work and to restage earlier ballets. **Eugene Loring**, vacationing in S. A., also has been with the group to work out an idea for a new ballet.

The 11-week U. S. tour of Ballet Theatre begins Jan. 7 in Providence and continues through Mar. 24. A 3-week N. Y. C. season at the Metropolitan Opera opens April 17. An interesting rumor: Ballet Theatre may be away from America all next season on a round-the-world tour as part of gov't's Int'l Exchange Program, operated by ANTA.

MARTHA GRAHAM TO FAR EAST

Martha Graham & Co. begin their long-awaited tour of Asia in Tokyo Oct. 31. Backed by the State Dept.'s Int'l. Exchange Program and ANTA, the 4-month tour will include Japan, Korea, the Philippines, Malaya, Thailand, Burma, Indonesia, India, Pakistan, Ceylon, Iran and Iraq. The Co. of 15 consists of: **Helen McGehee, Ethel Winter, Linda Hodes, Matt Turney, Ellen van der Hoeven, Esta McKayle, Christine Lawson, Marian Sarach, Robert Cohan, Stuart Hodes, Bertram Ross, David Wood, Cameron McCosh, Donald McKayle** and **Paul Taylor.**

Incidentally, it looks as though one of the Graham weeks in Tokyo will overlap with the run there of the Soviet Ballet, in which **Ulanova** is scheduled to appear.

LAST CALL FOR PHOTO CONTEST ENTRIES!

If you hurry you can still get your pictures in to us before the Oct. 15 closing date of the exciting DANCE Magazine—Fred Astaire Dance Photography Contest.

N. Y. C. BALLET HOMECOMING

Following a summer tour of the West Coast and a Sept. run in Chicago, the **N. Y. C. Ballet** is back home for a 3-week rest before going into rehearsal for its City Center season. Repertory will be presented from Nov. 8 through Dec. 18, and the two holiday weeks, Dec. 20 through Jan. 1, will be given over to the smash hit production of "The Nutcracker." A new **George Balanchine** ballet to feature **Maria Tallchief**, celebrating the ballerina's return to City Center, is a strong possibility.

The management is said to be contemplating suit against the city of Spokane, Wash., where the ballet's engagement was abruptly cancelled, reportedly costing the company more than $10,000. Another mishap was a knee injury which kept **André Eglevsky** out of the Chicago performances. In Chicago **Yvonne Mounsey** rejoined the Co., and will also be seen in the N. Y. C. season. Following the Windy City engagement, **Sally Streets** left the co. to fly home to San Francisco to marry "the boy next door," who is **Alex Nichols**, a scientist.

BALLET RUSSE DOINGS

Ballet Russe de Monte Carlo went into rehearsal Sept. 6 for its U. S. touring season which begins in Newark Oct. 8 and continues at least until Easter. Swiss choreographer **Heinz Rosen** is in N. Y. C. working with Co. on his ballet, "La Dame a la Licorne." "Giselle" is being restored to the repertory for **Alicia Alonso**, with **Igor Youskevitch** and **Frederic Franklin** alternating as Albrecht. 6 new dancers have been added to the company: **Dzinta Vanags, Gwen Barker, Raven Wilkinson, Lois Bewley, Gene Marinaccio** and **Louis Kosman.**

EAR TO THE GROUND

Alexandra Danilova left early Sept. with partner **Michael Maule** for performances in Japan. They return Nov. 10, and in Jan. start a U. S. tour, with small Co., booked by S. Hurok... **Carmen de Lavallade** is scheduled to dance in the Met Opera's six performances of "Aida," choreography by **Zach Solov... Paul Draper** begins a 6-week tour of the midwest Oct. 9 in Chicago, and will be back in time for a Nov. 26 concert at the YM-YWHA... **Moira Shearer** once again shelves her toe shoes to take the dramatic lead in the London production of Giradoux' "Ondine."

Ray Harrison has been named choreographer for the Oct. 5-Nov. 6 Opera season at N. Y. City Center of Music and Drama. New ballets to be included in the repertoire are for "The Merry Wives of Windsor," "Carmen," "Golden Slippers," and others.

Paul Szilard, now in Rio de Janeiro at the Teatra Municipal, will act as director of a 4-member group to tour So. America under the Hurok banner. Dancers are **Nora Kovach** and **Istvan Rabovsky, Tatiana Grantzeva** and **Jack Beaber.**

Lee Sherman, choreographer for the B'way season's first musical revue "Catch a Star," left for Rome shortly after the opening to do the dances and direct Italian musical, "Universal Life," to be produced by Aldo Trinca

Carmelita Maracci has decided against undertaking the Fall tour booked for her by Charles E. Green.

Marina Svetlova will perform her first Giselle when she dances with newly formed Cosmopolitan Ballet Co. in Cheltenham, England the week of Sept. 19 . . . **Shirley Broughton** sailed for Italy Sept. 9 where she will give concert performances. Husband Dr. Mauro Calamandrei is now Prof. of American History at the U. of Florence.

As an adjunct to the current ballet season at the Met, the N. Y. Public Library is featuring a Sadler's Wells exhibit of photographs, programs, ballet slippers, books and other memorabilia, arranged and mounted by **Arthur Todd**, which runs thru Oct.

PHOTOGRAPHER WYSOCKI

We sincerely regret the omission of **Matt Wysocki's** name from pages 12 and 13 of this issue. The handsome photographs of the American Dance Festival at New London should be credited to him.

INDUSTRIAL SHOWS

Top choreographers have been busy setting lavish and expensive shows for the automobile industry of late. **Peter Gennaro** designed the Oldsmobile show—a full-size musical comedy produced each year for the dealers and salesmen—which featured B'way dancing star **Chita Rivera** . . . **Michael Kidd** has done the same in equally spectacular fashion for Buick. Both of these shows go on tour. **Zachary Solov** staged the Chrysler extravaganza for a Detroit performance Sept. 12.

PERSONALS

Featured TV dancer **Dee Dee Woods** and **Marc Breaux** dancing star of B'way revue "Catch a Star," were married in early Sept. at St. Malachy's Church, N. Y. C. . . . **Nancy Benson** of Ballet Russe de Monte Carlo, wife of **Fernando Schaffenburg** of the same company, takes a year's leave of absence to start a family . . . **Hubert Bland** and **Rosemary Zinner**, married in April, are touring with the Nat'l Co. of "The King & I." . . . **Ellen van der Hoeven** of the Martha Graham Co. and film actor Richard ("East of Eden") Davalos were married June 25.

Curtis Lubinski, reviewer of dance events for Aufbau and the Swiss-American Gazette, died Aug. 18 . . . **Henri Augustin**, Haitian drummer who taught for many years at the Katherine Dunham school and performed with the Dunham company, died Aug. 29 . . . **Lemuel Ayres**, noted scene designer, died on Aug. 14.

New addition to the dance world: Allessandra Eleanora Greco, daughter of **Jose Greco** and **Nila Ampara**, was born Sept. 3.

GOING ON AROUND THE COUNTRY

John Begg's Ballet Carnival will tour in N. Y., Pa., Md., Va., N. C., Ga., and Ala. during Oct. . . . **Iris Merrick's Junior Ballet Theatre** of Westchester, N. Y. appeared Sept. 25 on the Dumont TV Wonderama program in a ballet called "Cry Baby Dolls" . . . The **Westchester Dance Council's** fall membership drive will culminate with an Oct. 14 meeting with guest speaker, **Bessie Schoenberg**, Dir. of the Dance Dep't at Sarah Lawrence Coll.

Echoes of summer: At the Nat'l Music Camp at Interlocken, Mich., in addition to programs by **Joseph Gifford** (see pic. on page 27) there were works by **Frances Wright** and **Sheila** and **Peter Reilly** . . . At Beaupre Ballet Camp in Mass., the season's final performance was a children's version of "Swan Lake." . . . **Sahomi Tachibana** will be featured in the Chrysanthemum Festival concert at the Griffith Music Foundation, Newark, N. J., Oct. 17.

NEWS FROM MANUFACTURERS

To concur with fall dance school openings, **Selva & Sons** has launched a major advertising effort to promote dance education. They hope to be able to "put their national dance school promotion to work for the local dance teacher right where it will be most effective—in her own neighborhood." . . . **A. Chatila & Co.** Manufacture Whirl-a-Weve Leotards and Tights, made from Helanca "Stretchable" nylon.

SCHOOLS N. Y. C.

Winners of the American Theatre Wing Scholarships, for which the judges were **Ruth St. Denis, P. W. Manchester, Ruth Allen, Lydia Joel** and **Tony Charmoli**, were: **Jeannette Hodge** who was awarded the Wm. Morris Scholarship, **Allegro Kane**, recipient of the Faculty Fund Scholarship, and **Tucker Smith** for whom Mrs. Allen of the Theatre Wing's Board, created a scholarship on the spot so that he could be included.

The 92nd St. YM-YWHA's Division of Teacher Training in Children's Dance, a 2 and ½ year training program, which will be incorporated into the "Y" 's Dance Dept. this fall, will be under the direction of **Lucile Brahms Nathanson**. Another "first" will be **Janet Collins'** professional course which begins at the "Y" on Oct. 5. Miss Collins' students will form the nucleus of a group that will give laboratory performances.

The Dance Dept. of **Juilliard School of Music** is offering for the first time this fall, a course in Piano Improvisation in Dance, to be taught by **Hazel Johnson**, to meet Mondays from 5:30 to 7:30 beginning Oct. 3.

Orest Sergievsky held a Sept. 17 Open House to celebrate the opening of his new studio in Stratford, Conn., which is in addition to his 54th St. Manhattan school . . . **Viola Essen** hosted a gala party at the N. Y. Academy of Dance on Sept. 10 in honor of the return of faculty member **Igor Schwezoff** from Denver where he had been teaching during the summer . . . The Ethnologic Dance Center honored graduate student **Jerane Mitchell** with a Sept. 11 party.

Boris Novikoff has reopened the School of Russian-American Ballet at the Met Opera House Bldg. where he offers instruction in classical ballet, toe, character, adagio, interpretive dance . . . **Nathalie Branitzka**, who taught during the summer at the CNADM Convention and at the Belvair Terrace Camp in Mass., begins her N. Y. classes Nov. 12 . . . The first classes of the season at the **Blanche Evan** School will be taught Sept. 21 . . . **Sarah Bartell**, who returned recently from Meadow Spring Farm, Pa., where she ran a full dance program for the summer, begins her 27th semester of classes Sept. 19 . . . Acrobatic teacher **Joe Price** at work again after visiting in Miami . . . **Miriam Marmein** returned from her Mass. summer school to begin classes . . . **James R. Whitt** began his Brooklyn classes in Sept. . . . The

BACKSTAGE TV—B'WAY

Matt Mattox and **Helen Wood** are the lead dancers in "Delilah," laid in the nostalgic '20s, choreographed by **Bob Alton**, due Nov. 10 . . . **Marge & Gower Champion** have formed Champion Enterprises Inc. which will center all their show business activities in their own hands . . . William Saroyan wants **Gene Kelly** for the lead in his "The Real World," new play requiring a dancer. Kelly's first important job was in Saroyan's "Time of Your Life" . . . TV's **Bob Hamilton Trio** furnished the background for Dick Haymes' new act at the Cocoanut Grove, L. A. . . . the dancing **DiGitanos** return to show business after his long illness.

Ted Cappy is the new choreographer for NBC-TV's "Caesar's Hour" . . . **Jimmy Starbuck** to choreograph Max Liebman's Spectaculars this season with **Felica Conde**, who last year was **Rod Alexander's** assistant, now in the same capacity for Starbuck . . . **Jonathan Lucas** is choreographer of the Martha Raye Show . . . and replacing **Tony Charmoli** on "Your Hit Parade" is **Ernie Flatt**.

The film version of "The Song of Norway" has been rewritten to make the lead a dancer—**Jeanmaire** is scheduled for it in the spring . . . **Gwen Verdon** may be in "Gentlemen Chase Redheads"—the 3rd of the "Gentlemen" films . . . **Carol Haney** goes off "Pantomime Quiz" to await her baby . . . team of **Manor & Mignon**, recently at Radio City Music Hall, are opening a chain of dance studios . . . **Miriam Pandor** danced the lead in the Long Beach production of "Finian's Rainbow" . . . Canadian **Osborn Colson** choreographs Barbara Scott's trans-Canadian Ice Show . . . **Sandra Devlin** erstwhile dancer and understudy for the dancing lead in "Pajama Game," left the cast to join "TV's Top Tunes"—the Julius La Rosa Show . . . **Gaby Monet** has broken in a new singing-dancing act at Chez Paree, Chicago.

Lynda Lynch of "Pajama Game" played the Helen Gallagher role for one night when the star was ill . . . **Michael Terrace** and **Barbara Ann Gray** who formed a team when they met in "Safari" concluded their first successful engagement at the Golden Slipper, L. I. . . . The new Perry Como show will have a large dancing chorus (NBC casting for details) . . . **Guy Barry** planning classes in Washington, D. C., London and Paris to promote the Cha-Cha-Cha. *Hans Holzer*

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Albert Butler School of Dancing began an 8-week term of ballroom classes Sept. 12. **Vadja del Oro**, who has spent 3 years recently studying and performing in Spain, is now holding classes at N. Y.'s Rehearsal Center... Ballroom team **Byrnes and Swanson** due to open large new studio in Flatbush, B'klyn, Oct. 1.

Students who received scholarships at the DEA's Training School were 16 year old **Naydia Quackenbush**, pupil of Kathleen Kavanaugh and 18 year old **Elsie Maltese**, student of Dorothy Singer.

SCHOOLS AROUND THE COUNTRY

The Boston Conservatory Dance Dept., Jan Veen, Dir., has announced a full schedule of classes for the School year '55-56.

Pupils of **Neil Peters** gave a dance interpretation of "America, the Beautiful" at the Ogden School Recreation Center on Aug. 16. They also did ballet and Spanish numbers. The **Frances Putnam** School, Houston, Tex., has added 3 new depts.: tap, small fry dance workshop, and primitive... **School of Creative Dance & Art** in East Norwalk, Conn., opened Sept. 10 with classes in modern, ballet, Afro-Cuban and ballroom... **Martha Nishitani's** Seattle modern dance studio opened for classes Sept. 6... **Lera Rae**, Dayton dance teacher was made a member of the Imperial Society of Teachers of Dancing when she was in England this summer... Two students from the **Lewis Harter** Studios in Tacoma, Wash. join the Royal Winnipeg Ballet—**Frederick Meyer & Ruth Murphy**... Classes at **Judith Feuerman's** Creative Dance Studio began mid-Sept. in Oceanside, N. J.... **Dareen Gilday**, formerly of the Igor Schwezoff studio in N. Y., is now on the faculty of the **Gene Stockwell** School in Okla. City... **Virginia Rich**, pupil of **Dorothy Alexander** in Atlanta, Ga., has joined N. Y. C. Ballet.

CHICAGO LYRIC THEATER

Ruth Page, back from Europe, is at work on the exciting ballet plans of the Lyric Theatre season. Chief interest centers on the presentations of the ballets "Revenge" and "Merry Widow" and the masque, "Il Ballo Delle Ingrate."

"Revenge," based on "Il Trovatore," has costumes and decor by Clavé. **Alicia Markova** will dance Leonora, **Sonia Arova** will be Azucena, **Oleg Briansky** is slated for the Manrico role and **Bentley Stone** will dance the part of Conte di Luna (which he did in the first production). "The Merry Widow," danced in Wakhevitch decor by London's Festival Ballet, will have new decor by Rolf Gerard, costumes by Karinska. Markova will be the Widow and Briansky will do Prince Danilo, which he danced with Festival Ballet. Bentley Stone will be Baron Popoff, the role created by Dolin, and Sonia Arova will be Mrs. Popoff.

Ken Johnson, who danced Danilo in the excerpts of the ballet shown here, will now do Jolidon. Hassard Short is supervising the production of Merry Widow.

A novelty of the season will be the Monteverdi masque "Il Ballo delle Ingrate," in which **Vera Zorina** will dance the role of Venus, to be sung by Ebe Stegnani. **Jane Bockman** will dance the role of Amor. Briansky is to be Pluto and Ken Johnson a courtier.

The Lyric Opera will have the ballet appearing in dance episodes in "I Puritani," "Aida," "Rigoletto," "Faust" and "Un Ballo in Maschera." The soloists in these will be Kenneth Johnson, **Carol Lawrence** and **Barbara Steele**. Briansky and Carol Lawrence will dance an apparition scene in "Lord Byron's Love Letter."

Miss Page has gathered an especially strong group of dancers for the ensemble. Everyone has been active on the local dance scene and a number have chalked up distinguished records. The troupe will include **Etta Buro, Marilyn Oden, Dolores Lipinski, Jean Kulak, Pat Klekovich, Bonnie Black, Jane Bockman, Mary Ann Crawford, Harriet Okonek, Betsy Herskind, Jean Repinski, Anya Lee, Grazina Parakas, Loyd Tygett, Charles Schick, Gildo Di Nunzio, William Maloney, Bill Reilly, Hy Somers, John Moore, David Rossow, Emmanuel Winston.**

Ann Barzel

DANCE NOTES FROM MEXICO

Our most exciting news this month is the opening of the Escuela del Nuevo Teatro de Danza, under the joint direction of **Xavier Francis, Bodil Genkel** and **Elena Noriega.** The New Dance Theater is primarily a school but plans to present dance and music, lectures and exhibition of dance films from various countries. The program is under the direction of **Arnold Belkin**, a young American artist. Among the teachers at the school are some of our top dancers, including **John Fealy** who had already made something of a name for himself in New York before coming to Mexico, **Raquel Gutierrez, Valentina Castro, Luis Fandiño** and several others. Two members of the company, **Farnesio de Bernal** and **Rosalio Ortega**, have just returned from six months' study in the States on scholarships.

The first recitals at the New Dance Theater (Sept. 8 and 9) were by Japanese dancer **Hidemi Hanayagi**. The large dance studio converts easily into a charming small theater comfortably seating 100 people. Hanayagi, one of Japan's most famous dancers, has both grace and beauty. With her small company—three other girls and, for one dance, John Fealy and Luis Fandiño—she presented a delightful program of classical, semi-classical and folk dances of Japan. The next concert, planned for late Oct. will offer pre-classic dance forms, arranged by Bodil Genkel and Elena Noriega.

Maeterlinck's "Blue Bird" is still playing at Bellas Artes and will probably continue until mid-Oct. when the ballet troupe goes on tour. This performance by Bellas Artes' Children's Theater, is amazingly good, con-

(continued on page 6)

OCTOBER
CALENDAR OF EVENTS

N. Y. C.

Sept. 20-Oct. 2	**Marcel Marceau,** Phoenix Theatre
Oct. 1 (2:30 & 8:30) & 2 (2:30)	**Carmen Amaya & Co.** Carnegie Hall
Oct. 1-31 (every Sat. & Wed.)	**Priyagopal & Co.** Shurman Center; 8:30
Oct. 2-22	**Antonio & Co.** Broadway Theatre
Oct. 9	**New York Ballet Club** Speaker: **Dame Ninette de Valois** Harkarvy Studio; 3:00
Oct. 23	**Mara & her Cambodian Ballet** 92nd St. YM-YWHA; 3:00 p.m.
Oct. 25	**Wm. Dollar Ballets** 92nd St. YM-YWHA; 8:30 p.m.
Oct. 27	**Massed Pipers & Highland Dancers of the Scots Guard** Madison Square Garden; 8:30 p.m.
Oct. 30	**Escudero & Co.** Carnegie Hall; 8:30

ON TOUR

Ballet Russe de Monte Carlo

Oct. 8	Newark, N. J.
11-15	Toronto, Can.
17	Reading, Pa.
18	Towson, Md.
19	Baltimore, Md.
20	Newport News, Va.
21	Lynchburg, Va.
22	Richmond, Va.
24	Pittsburgh, Pa.
25	Buffalo, N. Y.
26	Rochester, N. Y.
27	Elmira, N. Y.
28-29	Cleveland, Ohio
30	Canton, Ohio
31	Indianapolis, Ind.

The Ballet Theatre

Oct. 2	Buenos Aires
3-9	Montevideo
10-19	Rio de Janeiro
20-30	Sao Paulo

Sadler's Wells Ballet

Oct. 18-22	Boston, Mass.
24-29	Philadelphia, Pa.
31-Nov. 3	Washington, D. C.

Carmen Amaya & Co.

Oct. 7	Philadelphia, Pa.
9	Washington, D. C.
10	Baltimore, Md.
12	Hartford, Conn.
13	White Plains, N. Y.
14-15	Boston, Mass.

sidering the large number of child actors in the cast, and Lopez Mancera's sets are a delight of fantasy. Of course, to balletomanes the chief interest is in the ballets by the **Ballet Concierto** troupe. The choreography by **Serge Unger** is beautifully coordinated and the dancers, headed by **Filipe Segura** and **Sonia Castañeda** (the bluebirds) are excellent.

Ballet Concierto leaves in mid-Oct. for a circle tour of several cities, from San Luis Potosí to Guadalajara, arriving in Monterrey in Jan. for a 3-week season at the new and very modern María Tereza Montoya Theater. where **Ana Mérida** joins them as guest.

All these small dance groups and new schools look like a breaking away from Bellas Artes' Academia de la Danza, but that is not the case. Under reorganization plans for the Dep't. of Dance (not yet completely jelled), Bellas Artes Director **Manuel Alvarez Acosta** wants specialized schools and the small dance groups for year round work. But all the groups are still a part of the Academia, and will all be brought together for a month-long annual season, probably as the National Ballet. Several people, including Ana Mérida and **Rosa Reyna**, are working with Mr. Alvarez Acosta on plans for the Dep't of Dance, which is only one of several under his supervision. *Patricia Fent Ross*

LONDON DATELINES

This year's Edinburgh Festival brought the Royal Danish Ballet to the Empire Theatre for the first two weeks and then the Azuma Kabuki Dancers and Musicians of Japan, who later appeared at the Royal Opera House, Covent Garden.

The Danes triumphed over the inadequacies of the ill-equipped music hall and earned good notices for most of the repertory which they showed. "La Sylphide" was received with joy by the Scots and "Napoli" was popular as ever. **Frederick Ashton's** "Romeo and Juliet," although seriously impaired by the unsuitable stage and poor lighting, was recognized by all the leading Scottish and English critics to be his finest three-act ballet to date. The performance of **Mona Vangsaa** as Juliet has been judged worthy of ranking with the great interpretations of our time, worthy to stand alongside **Markova's** Giselle, **Nora Kaye's** Hagar in "Pillar of Fire," and **Fonteyn's** Aurora.

Immediately after the Festival closed, **Erik Bruhn** appeared on television with **Alicia Markova** in the second act of "Giselle," the corps de ballet being provided by the Ballet Rambert.

Madame Rambert, incidentally, is celebrating this year the thirty-fifth anniversary of the founding of her school. Her enthusiasm and capacity for sheer hard work seem in no way impaired by the years and she can still cry, with the wonder and excitement of a youthful student, "To me, 'batterie' is something so marvelous!"

Sadler's Wells gave a farewell two-week season in London before setting off for America. The unforgettable experience was the single performance of "Giselle" danced by **Margot Fonteyn** and **Michael Somes** on the last night of all. It seemed to be the summation of all Fonteyn had previously found in the role and it was deeply moving in its simplicity and beauty.

Festival Ballet, at the end of a highly successful summer season at Royal Festival Hall, celebrated their sixth anniversary with a gala performance. Guest artists were **Belita**, a former pupil of **Anton Dolin**, and **Ludmilla Tcherina**. Further amusement was offered (and publicity gained) by having all kinds of notabilities walk on in the crowd scenes of "Petrouchka." Anton Dolin, for instance, appeared as a nobleman escorting his own mother, now a handsome and distinguished woman in her late seventies. Despite such attractions, however, the dancing event of the evening was provided by **Toni Lander** as the ballerina in her husband's ballet, "Etudes."

A new method of dance notation has been evolved by **Joan Benesh**, a member of the Sadler's Wells Ballet, and her husband. **Rudolf Benesh**. They have been working on it for years and the system is now to be used at the Sadler's Wells School. It will first be taught to the senior students of the school prior to their leaving, either to join the Sadler's Wells Companies or any other company. It is also being taken up by the major dance schools. *Mary Clarke*

THE NAT'L BALLET OF CANADA

The Canadian company's season will be launched in Nov. with a tour of Eastern Canada. The American tour, scheduled to begin in Feb. under the banner of the Wm. Morris Agency will take the company to Rochester, Buffalo, Charleston, Huntington, Knoxville, Memphis, St. Louis, Kansas City and Milwaukee.

Repertoire highlights will be a new full-length "Nutcracker," the addition of another Antony Tudor work—probably "Dark Elegies" (which Dir. **Celia Franca** danced in its original production by the Ballet Rambert with Tudor, Hugh Laing and Agnes DeMille), the full-length "Swan Lake" which the Co. brought to N. Y. last year, as well as **Elizabeth Leese's** "Lady from the Sea" which was performed last year in Washington, D. C.... **Richard Englund** and **Harold DaSilva**, American dancers, are recent additions to the company.

REPORT FROM FRANCE

While the large companies were out of Paris, a young troupe called **Ballets de l'Etoile** (directed by **Jean Laurent** and **Maurice Béjart**) began its summer season July 28 at the Théâtre de l'Etoile. Among the works presented, particular mention should be made of "The Well Tamed Housewife," a comedy-ballet by **Maurice Béjart**, with music by Scarlatti and decors and costumes by Alwyn. In it **Joan Cadzow** displayed fine technique and a mimetic talent. H partner, **Dick Sanders**, who also choreographed "Recreation," has temperame and good elevation . . . In his "Symphony f a Solo Man," to the "musique concrete" o Pierre Schaeffer and Pierre Henry, Mauric Béjart emerged as an original and cleve choreographer. In "Beauty and the Bod Béjart created an amusing parody on th Rose Adagio from "The Sleeping Beauty." **Marie-Claire Carrié** and pretty **Tessa Bea mont** indicated a true comic flair.

During August there was much dancing all over France. The **Paris Opera Ballet** went to the ancient theatre of Orange, the open air theatre of Aix-les-Bains, and the gardens of Evian . . . After the Genoa Festival, the **Grand Ballet of the Marquis de Cuevas** journeyed to Autun, Deauville, and Biarritz . . . **Yvette Chauviré, Ethery Pagava, Youli Algaroff, Alexandre Kalioujny, Milorad Miskovitch**, and **Salvador Vargas** appeared in the Vichy Theatre, where **Jean Combes** directed the dance season.

John Taras was in charge of the ballets in "Orpheus," performed at the Festival in Aix-en-Provence, using the style of the stage setting, which was 18th Century. **Violette Verdy** was exquisite as the underworld demon and later the heavenly nymph. She was partnered by the young Dane, **Henning Kronstam . . . Colette Marchand** made a charming and all-too-brief appearance in "The Marriage of Figaro."

The Festival of Aix-les-Bains, July 22-Aug. 7, presented Yvette Chauviré, assisted by **Serge Lifar**, in "Istar" and "Romeo and Juliet." . . . **Violetta Elvin** and **John Field** of the Sadler's Wells Ballet guesting in the **Ballet Rambert . . . Lotte Goslar** and the mischievous humor of her American Comic Ballet . . . **Francoise Adret** presented the **Netherlands Opera Ballet of Amsterdam** . . . plus **Antonio** with his Spanish Co. . . . **Ballets de la Tour Eiffel** previewed works prior to their Paris opening.

Nina Vyroubova, Michel Renault, and **Ma Bozzoni** of the Paris Opera Ballet appeared with 4,500 performers at the wine festival in Vevey, Switzerland. *Marie-Françoise Christout*

LATIN AMERICA REPORT

ARGENTINA: Dore Hoyer returned after two years' absence and gave recitals in Buenos Aires and other cities. She has enlarged her program with dances inspired by her visits to Latin American countries, such as "Brasileira" and "Indian Elegy" and, as before, received "rave" notices. Dore Hoyer is undoubtedly one of the greatest living modern dancers, and it is a great pity that she has matured at a time when modern dance recitals are not considered good business by impresarios. This has restricted her to Germany and Latin America.

The Colón has continued with performances of the Massine repertoire and also

(*continued on page 87*)

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LETTERS FROM OUR READERS

Dear Editor:

I enjoyed Robert Sabin's informative article on *The Evolution of "The Cage"* in the August issue of DANCE Magazine, but I confess I was a little surprised that he did not make mention of Jerome Robbins' thematic indebtedness to the second act of *Giselle*. This was the more surprising because Mr. Robbins himself has publicly acknowledged that indebtedness. Speaking before a meeting of the New York Ballet Club about two years ago, Robbins pointed out that Giselle finds her counterpart in The Novice; Myrta in the Leader, of the Cult; Hilarion in the First Intruder Albrecht in the second Intruder. Even Giselle's veil is matched by the bandage that is removed from the eyes of The Novice as the initiation rite progresses.

These comments are not made to detract from Mr. Sabin's fine story. Quite the contrary. They merely add a footnote to a contribution for which all admirers of *The Cage* must thank him.

Charles L. Stewart
New York, N. Y.

Dear Editor:

It is impossible to restrain myself from writing; my reason is the arrival of another splendid issue of DANCE Magazine. As always, it contained many fine and interesting articles and photographs. But what really made July an "extra" issue was the excellent coverage of the Markova-Bruhn *Giselle* (*Another Link in the History of Giselle*). Not only the text, but the outstanding photos of the artists in action, helped make this an issue to remember!

I am sure I am not alone in wanting to thank you for bringing us such a wonderful magazine.

Robert Tynes
Richmond, Va.

Dear Thalia Mara:

Your article in the August issue of DANCE Magazine is the most intelligent analysis of the troubles of ballet in this country I have seen. It should be read in every dancing school in city, town and village. . . Your words are so sympathetic and understanding, you are so right in your judgement and so lacking in academic highbrow verbiage that it is a real pleasure to read your article.

. . . "We like to get things done" is one of our chief faults. We are not a cultured nation, we are an industrial nation, therefore we do not have the leisure to acquire a true knowledge of the fine arts . . . every attempt at anything is "how soon" instead of "how perfect." Art requires patience, and that is what you express so well in your article. . .

Bert McGarvey
New York, N. Y.

Dear Thalia Mara:

I have just finished reading your article, *The Case of the Missing Artist*, and have been so much surprised to find somebody at last with the same ideas as myself . . . I have three schools of dancing in England, one of them in London, and am an Advanced Teacher of the Royal Academy and a Fellow of the Imperial Society. . . On opening my schools I taught the R.A.D. syllabus plus, because I though it was lacking, many Russian theories. But then the Royal Academy changed its syllabus, under the influence of the Wells, and produced the *Ballet in Education* syllabus which to my mind couldn't be bettered. As it has the full cooperation of the Educational Authorities, it includes such things as music, mime, historical and national dances, plus free movement, etc. . . It completely eliminates any feeling of competition and opens the child to all forms of the art. Although there are examinations they are taken naturally, without any forcing and are a means of progression.

When I came to the U.S. and asked about the societies and their syllabi, I was astonished to hear that such things don't exist. And now after eight months here, studying the situation, I am more than ever convinced that such a syllabus, changed to suit the American temperament of course, is what is urgently needed. It will safe-guard talent in the small towns where it is being lost because of bad teaching. Have you ever thought that even good dancers might be teaching badly because they cannot remember what they had the strength and mentality to do when they were their pupils' age? A syllabus, with the best means of progression, would safe-guard any unnecessary strain on the part of the pupil, as well as the teacher. No wonder everyone over here seems to have "his" method. It's not that they think they are better than any other teacher but simply because there is no means over here whereby they might meet together in harmony and discuss their theories. I am so thankful for the Academy, which keeps an open mind on such things and which has preserved this basic technique for the benefit of all and especially for thus raising the standards of ballet throughout England. The syllabus is changed as new ideas creep in — we all meet and discuss and argue them first.

I believe so much that this is needed in this country that I am going home to close my schools and am returning here permanently in the future to establish a school and will teach this method . . . But I will try to do all in my power to interest other teachers and try to see if such a society could and

(*continued on page 11*)

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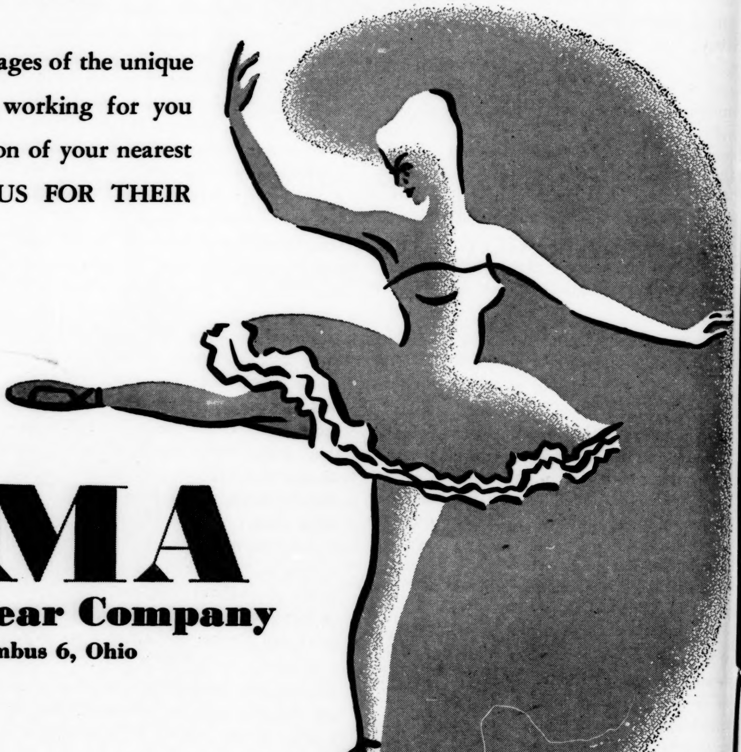

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LETTERS *(continued from page 9)*

should be established and what American reaction will be to examinations! . . .

DANCE magazine must surely be the best of its kind in the world. We have nothing to compare with it in England and I want to arrange to get it sent to me when I'm there.

Betty Goodman
New York & London

Dear Editor:

. . . and to discusss it from the American point of view. The Imperial Society of Teachers of Dancing, Inc. met in the Victorian Halls, Bloomsbury, London. The Hall is rather large and imposing but inadequate for the large groups attending. People literally hung from the rafters. The English seem hungry for dance as an outlet both mentally and physically. Of the several hundred attending the congress nearly all had passed one or more of the Imperial Society's examinations, which gives them the status of 'teacher' in one or more branches. To name a few branches: 1. National Dance (characteristic dances of Europe); 2. Cecchetti Branch (Ballet); 3. Natural Movement (just that); 4. Ballroom Branch; etc. etc. . . .

Tuesday was given over to the 'Modern Stage Dance Branch Technical School'. It was an excellent day from everyone's viewpoint — even from mine. Mr. Louis Conrad, currently with a British musical, and gave a technique lesson in Modern Movement. He moves beautifully and gave an excellent lesson to the large, eager, but "unaccustomed as I am to moving freely" group. To say that without exception these girls remained starched from just below their chins is hardly a fair statement. To an observer, however, it looked like, having been trained in a rigid approach to ballet technique, these students had little or no fluidity of the torso in their work.

(Continued on page 85)

Impresario Sol Hurok, welcomes Sadler's Wells Director Dame Ninette de Valois at her Sept. 3 arrival at a N.Y. Airport. The company, currently at the Metropolitan Opera House in a season that ends Oct. 16, then tours the country until Dec.

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REVIEWS

BY DORIS HERING

Eighth American Dance Festival
Connecticut College, New London
August 18 through 21, 1955

Doris Humphrey, José Limón, and the members of the Limón Company again dominated the scene at Connecticut College. All of the new works and most of the performing in the Eighth American Dance Festival came from them. The only outside guest was Pearl Lang with her Company.

This kind of concentration is indeed a tight interpretation of the term "American Dance." And although there were some fine discoveries among the new works and some interesting contrasts on the programs, the general feeling was one of sameness.

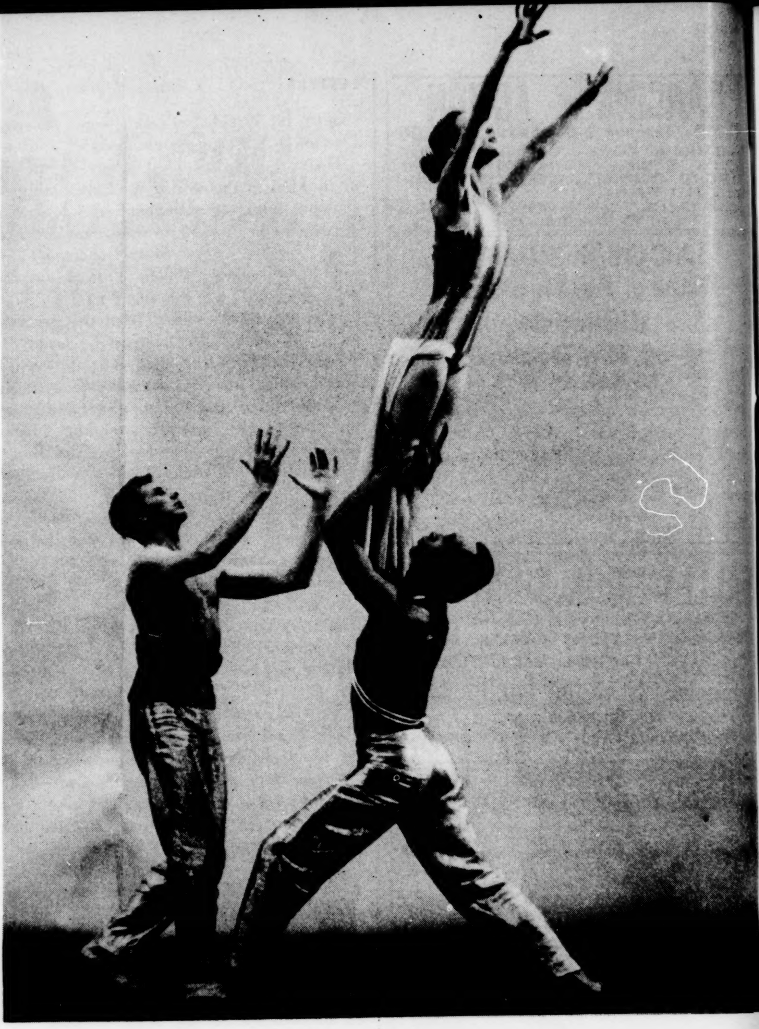
From a pedagogical point of view, it would probably be of more benefit for the Connecticut College students to see a broader range of modern dance. And from an artistic point of view it would be encouraging to find the college peppering its programs with more new works by young experimenters.

The most exciting discovery of the entire Festival was the choreographic development of Ruth Currier. A few seasons ago, Miss Currier did some works that were constrained and cerebral. And so we were happily surprised by the free flow of emotional energy in her new duets, *Idyl* (Bela Bartok) and *The Antagonists* (Igor Stravinsky).

Idyl, performed with Richard FitzGerald, was a dance of love — romantic yet real, fluid in style yet formal in outline. After a flowerlike solo for the girl and a sturdy one for the boy, there was a soaring climax with the girl held high so that her chiffon costume and golden hair seemed to pour over the boy. The dance ended with romantic attachment mellowing into simple acceptance.

Although *Idyl* needs cutting and condensation, it already has considerable poetic impact. The attractive costumes were designed by Lavina Nielsen.

Miss Currier's *The Antagonists* was hurled forth in the nakedness of pure emotion. Two women (with mother-daughter overtones) engaged in a savage struggle for domination. They sprang leopard-like upon each other; pressed each other's heads down in a gesture of drowning; snatched at each other blindly. The mother figure (danced with power and deep awareness of the choreographer's intent by Betty Jones) was vanquished. As she lay inert, the "daughter" (Miss Currier) was suddenly confronted with isolation. With the panic of a lost child she attached herself to the waist of the "mother," now rising from



her stupor. She trellised up the mother's body, swung between her legs to impede her from walking. But the "mother" extricated herself and plunged offstage, leaving chaos in her wake.

Despite its intensity and brutality, *The Antagonists* was a completely disciplined work with the choreographer always in command of her material.

Pauline Koner's new *Concerto in A Major* (G. B. Pergolesi) was a rewarding translation of musical form into a dance context brushed with subtle dramatic overtones. Miss Koner conceived the dance in Renaissance style. A lady (Miss Koner) and her handmaidens (Lucy Venable and Elizabeth Harris) performed a little dance that sparkled and quickened like a lilting feminine conversation. A fascinating contrast was established between the stylized carriage of the lady and the yielding, natural demeanor of her attendants.

The mood changed, The handmaidens removed the lady's turquoise-blue overdress and departed. She let down her coiled hair, and performed a long solo of melancholy and introspection. The music lifted, the girls drifted in, and all three danced a peasant-like finale.

This was a rich little dance, rich in invention, rich in musical awareness. It was handsomely costumed by Consuelo Gana and delightfully danced, especially by Lucy Venable.

After the gnarled architectural massings of last season's *The Traitor*, José Limón evidently felt the need for exuberant dancing. In *Scherzo* (percussion score by Hazel Johnson) he devised an energy-filled game for four men and a drum. In *Symphony for Strings* (William Schuman) the whole company participated in a radiant celebration for men and women in a harmonious ideal world. The latter was a fully conceived work. The former drove its premise too far.

The premise was to express the abstract 'of "maleness' in dance terms. At the outset, three men surged to the drive of offstage drums. They circled, swung into extensions, slapped their thighs. A soloist (Richard FitzGerald) entered with a cumbersome two-headed drum. He threw it up and caught it. He rolled with it on the floor. He strutted downstage, hips off center, arms beating. With laudable concentration he succeeded in dominating the drum and making it an adjunct to his vigorous dance. But the closing quartet for Richard FitzGerald, Michael Hollander, Harlan McCallum, and John Barker failed to incorporate the obtrusive prop into a dance context.

To William Schuman's romantic-sounding "Symphony for Strings," José Limón devised an opulent dance — perhaps almost too textured for the small size of his company. Designer Pauline Lawrence echoed the lushness with costumes of lamé.

Mr. Limón started the heroic introductory theme of the dance and was soon joined by Pauline Koner, Lucas Hoving, Lavina Nielsen, Ruth Currier, and Betty Jones. They leapt a course in circles with each man guiding two women.

Three girls were left gazing diagonally upstage. They sank to the floor in contractions. and Lucas Hoving wove slowly among their still forms. Mr. Limón entered carrying Pauline Koner. He set her tenderly upon the ground, and as the music sang, there began a series of lovely, almost worshipful lifts. All massed for a robust finale.

One of the most satisfying aspects of *Symphony for Strings* was the opportunity it gave various members of the company for virtuoso dancing. Pauline Koner was like some fiery primitive bacchante as she tore through leaps and sharp shifts in direction. One is so accustomed to thinking of her as a dramatic dancer, that it is always a revelation to see how dazzling a technician she is. In her balletic solo for *Symphony for Strings* and in all of her other assignments Lavina Nielsen emerged as a dancer of spirit and precision. Mr. Limón's dancing is always decisive in its delineation of a gesture, full blooded in its shaping of a phrase. But some-

(continued on page 69)

Facing page: Top, Lucas Hoving, Ruth Currier, and José Limón in "Symphony for Strings;" Bottom, Ruth Currier and Richard FitzGerald in "Idyl." This page: Left, Pearl Lang in "Windsung;" Right, Pauline Koner, Lucy Venable, and Elizabeth Harris in "Concerto in A Major."

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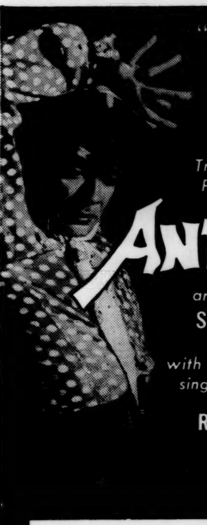

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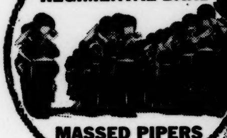

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DANCE IN THE MOVIES

BY EDWIN MILLER

It's Always Fair Weather: (*M-G-M*)

A glance at the credit sheet for this new Metro musical excites the imagination. Stars include Gene Kelly, Michael Kidd, Cyd Charisse, Dan Dailey; co-directors are Gene Kelly and Stanley Donen; story and screen play (and music, with an assist from Andre Previn) are by Betty Comden and Adolph Green, responsible for such previous successes as *On the Town* and *Billion Dollar Baby*.

The story concerns three soldiers (Kelly, Dailey and Kidd) who vow to meet ten years after their discharge from the Army in 1945. During their reunion they fall out and then reunite under the auspices of a TV program, which bears strong resemblance to "This is Your Life."

The plot, more substantial than in most musicals, provides a sturdy base for the musical numbers. These vary in quality, but unfortunately — if understandably — show a sense of strain, as if all the performers concerned were aware of having to match up to, or exceed, previous performances. A sole dance by Kelly, called *I Like Myself,*

(*continued on page 16*)

The Man Who Loved Redheads: (*U. A.*)

This delightful English comedy of manners stars Moira Shearer, John Justin and Roland Culver. Adapted by Terence Rattigan from his own stageplay, the film is a brittle, satirical bit of nonsense which traces the extra-marital amorous career of a genteel Englishman. His passion for redheaded women causes him to fall in love with a series of girls in the course of a long career, all the while maintaining the discreet married respectability befitting his position in the English diplomatic corps.

All the redheads, representing different personalities and periods from 1910 to the present, are played by Moira Shearer. Although her roles are predominantly straight, she is given the opportunity to dance several times. As Olga, a tempestuous Russian ballerina she appears with Sadler's Wells' John Hart in a melange of excerpts from *Sleeping Beauty*. Later in the same sequence she is the center of attraction doing the Charleston. In a 1917 sequence she does a cozy Bunny Hug with

(*continued on page 16*)

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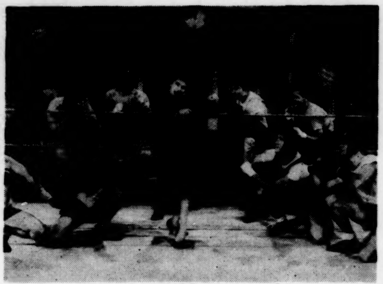
Fair Weather *(cont'd from page 15)*



bears a close resemblance to his previous *Singin' in the Rain.* This, a romantic solo, is danced with extraordinary skill on roller skates. Outstanding among the group dance numbers is an acrobatic celebration called *The Binge,* performed by the three GIs at the time of their discharge in New York City. It is danced on a set patterned after the street under the 3rd Avenue EL, and integrates such prosaic props as the lids of trash cans and an open-top taxi into the choreography. Although unusually inventive, the dance falls short of achieving the cheerful mood called for because of its unfortunate setting; the streets of New York never looked grimmer or grimier than in this monotoned facsimile. Another number, also successful in every sense but one, falls a little short for an equally psychological reason. This one, *Stillwell's Gym,* (above) features Cyd Charisse and a group of dancers who are supposedly punch-drunk, muscle-bound, dull-witted fighters. The dance is wonderfully clever and inventive, and Charisse, looking lovely, dances better than ever before. But the use of punch-drunk pugs as an element of humor cuts to some extent the pleasure that should have resulted from the sequence.

Michael Kidd, obviously enjoying his first acting role as well as his unaccustomed freedom from choreographic responsibility, proves to have a direct, man-of-the-people appeal, and like Kelly and Dailey is very attractive in the dances of this considerably better than usual Hollywood musical.

Man Who Loved Redheads . . .

her rotund boss. It may come as a surprise, but where the ex-Sadler's Wells ballerina performs rather mechanically — although technically meticulous and beautiful as a ballerina, she displays a marvelous flair for the ballroom dances. But almost most delightful of all her scenes is a time-transition episode in which only legs, supposedly belonging to different girls of varied temperaments and moods, appear consecutively on the doorstep of the roué. We see only knee-high, but the amount of information conveyed by the tapping feet, the eager arch and the elegant ankles is memorable.

It is also pleasant to report that Miss Shearer appears to have finally developed into a very engaging actress. Australian dancer Moyra Fraser appears briefly in an acting part as Ethel in an amusing scene. The film is diverting, sophisticated and recommended.

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Austria:
Linda Zamponi, Vienna State Opera, Vienna
Canada:
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On the Cover . . . Carmen Amaya, who hasn't danced in the U.S. for 10 years, makes 4 Carnegie Hall appearances the weekend of Sept. 30 with her Co. of 20, and then proceeds to a 5 month tour of U.S. and Canada. A professional dancer since the age of 4, Amaya was brought up in the true gypsy traditions described by Escudero (pp. 18-21). She was recently married to young Spanish nobleman Juan Antonio Aguero.

coming

Physiology of the Dancer

Are dancers different from other people? Can one will one's way to dance? What must one have to achieve greatness in the dance? Distinguished physician Dr. Shailer U. Lawton, who has spent years of study on the subject, brings us a startling and authoritative viewpoint.

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WHAT IS THE FLAMENCO DANCE?

BY VICENTE ESCUDERO

a famed master objects to the "Flamenco cocktail"

To answer the question of the title much space would be needed. I shall outline what is most essential in the answer in the manner of maestro Correa, seventeenth century writer who called his book "Wine and Truth without Watering."

Briefly I touch on the history and origins of the Flamenco Dance, which might also be called Gypsy Dance, and is of Oriental origin, as is also the Cante (song).

During the centuries in which the Arabs dominated Spain, they sowed the seeds of their dances and songs. Centuries afterwards, from Hindustan in India, came the Gypsies. Those that settled in Spain displayed in their fiestas what they had brought, mixing it with the dance of the Arabs about them, thus creating a personalized style of dance and song which the Andalusians (who often had Arab blood strains by this time) assimilated and quickly adopted. With time, this style broadened its influence and was absorbed by Spaniards whose origins were in other regions of Spain. And thus was evolved the Flamenco Dance.

And now it has become so clear a style that even those from non-Spanish countries dance it. It is my opinion, however, that though they learn the technique, the spirit of the Flamenco Dance which it carries within it, escapes them, and the technique is made hollow by its absence, although some, in trying to inject that spirit of their own account, succeed in giving a good imitation.

If, on the one hand, credit is due to the Gypsy race for having developed and conserved this style of dance, with its serious and majestic rhythms, as embodied in the great dancers of the past century — Miracielos, el Raspaor and Enrique el Jorobao (Henry, the Hunchback) — on the other hand we can lay the blame for the present-day decadence on the Gypsies also. For they have permitted themselves to be commercialized and to introduce impurities in the *baile serio* (serious dance), adding eccentricities, aimless and unrelated gestures

(continued on page 20)

DRAWINGS BY ESCUDERO

and so-called "glamourizations" of their dance, with the object of catching the fancy of the public.

Those who are not Gypsies have copied them and even gone further in their excesses, if not in grace, at least in the spectacular. And thus we have the Flamenco cocktail which exists in our time.

The Flamenco today has spread over the whole world. But if the present trend continues, it will not be long before it will be impossible to know, except by titles and costumes, that what is being danced, in spite of what it is called, is Flamenco Dance — so far has it departed from the traditional.

I defend the Flamenco Dance because I believe it is a worthy cause, although I know that by my insistence I am making for myself countless enemies, some who are professionals and some who are friends of these, whose name is legion. But I am neither made angry by them nor do I fear them. I shall not abandon this position. I consider that it is necessary in these confusing times that someone should come forth to enlighten the good-natured public which enthusiastically applauds that which strikes the eye and ear, without being aware that it is being hoodwinked.

I stand alone as a drop in the sea to defend the true Flamenco art in song as well as in dance. "Through a sheer tenacity that we might call heroic, it might well be that this seed will some day bear fruit." These are words about me that were published by the great and serious Barcelona literary review *Destino*, for which I am very grateful.

Repeatedly have I pointed out on the radio, in the press and in lecture-demonstrations in Madrid, Barcelona, Granada, Seville, Cadiz and Jerez (the last four being cradles of Flamenco art) the unfortunate mixtures that are today presented as Flamenco Dance. I have invited newspaper men, writers, professional dancers and the public in general to debate, but no one has written to deny the veracity of my words, which would seem to indicate that they were in agreement with me. But then, I ask, why do they write in high praise when they see a dancer do wild jumps, run on his knees like a clown in the circus, contort himself, do convoluted turns or an endless series of spectacular movements, which are indeed often effeminate? But very few Spanish critics have dared to make such observations in print, and in France and England the same timidity exists.

The critics encourage me to continue defending the purity of Flamenco Dance, but just the same they are pleased by the "fancy stuff" which is so unrelated to it, apparently not noticing their own inconsistencies. Here in America I have noted, to the contrary, that the critics seem to understand where the error lies and are not so readily pleased by the hybrid versions.

In any case there are, over the world, a great many critics and writers on the dance who lack a proper profound understanding of the dance, be it Ballet, Flamenco, or whatever. In my opinion *they* are to be blamed for the existing confusion nowadays. I sometimes read things that are so out of proportion that it makes me feel like hurling myself into space to see if I can fly. I must say that there is ample material for a very odd book on the subject.

Now let us take up the matter of technique.

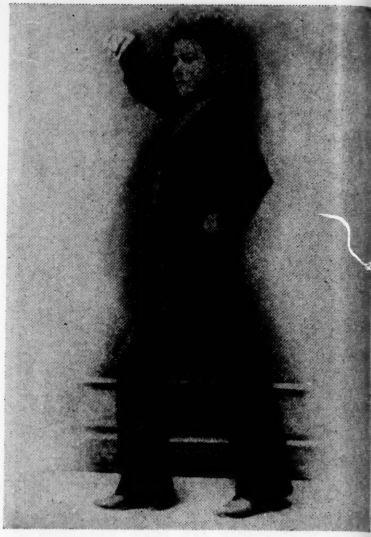
Toward the end of one of my lecture-demonstrations in Andalusia, shortly before coming to New York, one of the spectators who claimed to be versed in Flamenco art interrupted, asking, "What do you mean by pure Flamenco Dance?"

"Dancing which is in accordance with the ten points of my Decalogue (*Ed.: See Feb. '55 issue of DANCE Magazine*), which I have just explained in my lecture."

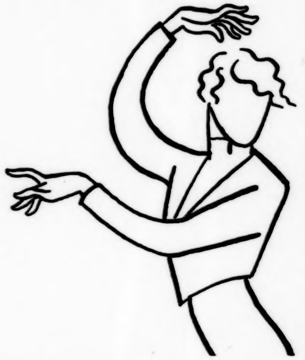
He continued, "But why must what *you* say be done?"

"Please understand, senor," I replied, "I am not a dictator. But I am a classicist and I believe in tradition. For instance, the movement of the hands, in which the fingers are held together, is a tradition which has been passed down through all the best male Flamenco dancers of the past. In my own time I have had the honor of seeing some of them. It is only in recent years that one sees men dancing with their fingers separated daintily in the manner of women dancers. The outline is effeminate, exactly as the effect of men swaying the hips is effeminate . . ."

"I agree," he replied, "but in other



Lamparilla, famous 19th Century Flamenco dancer, even at the age of 12, used his fingers and hands in true traditional fashion.



"No, no!" says Escudero. Fingers of male dancers should not be used in balletic style, as in the two-frequent contemporary fashion illustrated above.

Nor should modern dance leaps, like the one shown below by Charles Weidman, be added irrelevantly to the Flamenco dance, says Escudero.

respects, why should not this art, like all other art, make progress, change, evolve for the better?"

"Yes, senor, but at the service of Art and not Business."

But he still differed, saying, "I believe it should be enriched by *any* means whatever."

"But that cannot be. By introducing Czechoslovakian or Russian steps a hodgepodge results that impairs purity. The speed that is often added for sensational effect most often adds neither beauty nor plastic form. And yet we know that these high jinks please the public. That is another matter. It must be conceded, however, that they are being pleased by a concoction that is impure, in fact, fraudulent. The Flamenco Dance must be enriched by inspiration, without departing from its true roots, not by the addition of flashy tricks. I, for instance, dance well one day, better on another day, and on a third quite badly, but never do I dance mechanically the same. And always the inspiration must come from within the confines of Flamenco tradition.

"I believe that when I dance later on this program that you will see that the pure Flamenco Dance needs neither those fashionable wild leaps, nor the runs on the knees, nor strange steps borrowed from other techniques, nor effeminate movements to, as you say, 'enrich it.' It has so much to offer of its own. There may be, for instance, a dancer who feels that I do too much with the arms. Perhaps he, when dancing, leaves them to fall where they may without aesthetic harmony. But there are many things which may be done with the arms at the same time that the legs are moving. Being guided by an acquaintance with all the past and style of Gypsy Dance, I am aware that I must remain within those limitations. Yes, there is so much of interest possible that there is no difficulty in exploring variations, instead of adding unrelated movements.

"Further, I would tell you, in case you are not aware of it, that to dance with guitar accompaniment is quite difficult. Although you may see many perform, with the exception of very few, most do not know *why* they are dancing. As a result they have great need for endless rehearsals with their guitarists. The Flamenco Dance has much freedom, but if either the guitarist or the dance does not grasp its basic essentials and restrictions, they cannot understand each other and are bound to violate the style. A dancer and guitarist must comprehend the dance as well as each other, so that the minute they meet they can improvise together or, if necessary perform without any rehearsal at all, with the certainty that their understanding will be mutual."

There are some who are not even aware that before Flamenco was danced to the guitar, dancers themselves produced the rhythms to which they danced with whatever was within reach. Inspired by that period, in my dance *Ritmos Primitivos* I produce rhythms with my fingernails. And if I drum with my fingers on a chair or whatever, it is because, since the birth of the first *tanguiyo* until today, the true Flamenco performer never hesitates to make his own accompaniment with his fingers on a table, chair, counter top, or whatever may be around him. One has to be very uninformed not to be acquainted with this tradition, and yet there are few professional dancers who have explored this intriguing avenue.

Yet, despite my many complaints, I do not mean to imply that there are no good or even great Spanish dancers today. There are, skilled and magnificent performers like Antonio, Luisillo, José Greco, Roberto Gimenez, Roberto Iglesias and Manolo Vargas, all exceptional talents, each of whom has something to contribute.

And just as performers have distinct individuality, so have the Flamenco Dances, or at least they can have. The minor dances are the *soleares* and the *bulerías* (these no longer have interest for me for reasons it would take too long to explain), and to some extent the *tanguiyo*, the *tientos* and the *farruca*. The *tanguiyo* and the *tientos* have the same rhythm and style, except that in *tientos* the tempo is slower. The *farruca*, more intense and dramatic, I danced for many years, abandoning it only when it began to be profaned with circus-like extravagances. In its place I now do the *tientos al molino* (based on the legend of the millers who danced to the rhythm of the windmill).

The *farruca*, like the *tientos*, I classify as being in transition toward the *bailes grandes* (great dances), which are: the *zapateado, the alegrías, the romeras* (older than the *alegrías*) and the *siguiriya gitana* (not *seguidillas*), which I created and presented for the first time in 1940 at the Teatro Espano de Madrid, when I was accompanied by the great guitarist Eugenio Gonzales.

This dance which no one had previously attempted, I studied for five years before presuming to present it on the stage. I was considered crazy by many because of my intense studies of its origins, but eventually others began to dance it too and now it is quite popular. But most often it is done erroneously, as a *zapateado* (heel dance), or with all types of fancy jumps and kicks which, to my mind, add nothing but vulgarity. I recently saw the *siguiriya* danced in a Spanish film by a horse and rider . . . it was unbearable.

I might also add, in order that it may be known, that in these times any dance is called a Flamenco Dance, whether it deserves the name or not. The idea appears to be to create something new. But I see nothing new, because the same techniques have already been applied to other dances, and only the name is changed. Among the worst of the breaches of taste belongs to those who have dared to dance the *martinete* to the rhythm of the *siguiriya gitana.* All Flamenco artists should know that the *martinete* is a song which has neither fixed music nor rhythm. Although, like the *siguiriya*, the *martinete* was born, through anguish and torment, around the blacksmith's forge to the beat of hammer and red-hot iron and anvil, the first has quite different qualities, as expressed in regular rhythm and cadences, from the free form of the latter.

To dance the true *siguiriya gitana* one must hold a dialogue with Death, with the Saints and with the Devils. One must address oneself to the Powers of Darkness and Sorcery and evoke secrets of the past. The *siguiriya* should be reserved for the tragic tone which expresses itself in the Gypsy odyssey throughout the ages. How much misunderstanding exists! *THE END*

TATJANA GSOVSKY AND THE DANCE

BY HORST KOEGLER

With the establishment of an independent ballet company a life-long dream of Tatjana Gsovsky, Germany's controversial leading choreographer, comes true.

Ever since she became ballet mistress at the East Berlin Staatsoper in 1945, she has been for the Berlin ballet scene what the salt is for the lenten fare. Challenging, incalculable, eccentric, uncompromising, her forceful, irresistibly charming personality is dominated by so strong a devotion to ballet, that even her critics cannot question the sincerity of her striving, much as they often disapprove of her tactics and their final outcome.

Ballet in Germany needs hardboiled leaders if it is to achieve anything beyond a meagre secondary position to opera. Perhaps Tatjana, as she is called by her pupils and by the public as well, is not even hardboiled enough for the German situation, otherwise she would have achieved her aim much earlier; but then one has to consider that she, too, is a victim of the political separation of Berlin. Just when her work at the Staatsoper, which received the full assistance of the Soviet occupation authorities, began to bear its first fruits, she was compelled, through obscure machinations of some over-zealous party functionaries, to quit. When she went, all the best dancers left the Staatsoper and accepted engagements in West Berlin and West Germany.

Since then Tatjana has concentrated on her school — the most flourishing one in Berlin — and has become a free lance choreographer, doing works for the Teatro Colon, La Scala and several West-German opera houses as well as at the West Berlin Städtische Oper where she recently started rehearsals for *The Sleeping Beauty*.

It was, however, through the Berlin Festival, that started in 1951, that she laid the foundations of the forthcoming Dance Theater-Berlin (in Berlin it is called Berliner Ballett). In 1952 she produced an adaptation of Dostoyevsky's *The Idiot* with music by Hans Werner Henze, who belongs to the German avant garde, and her version of Stravinsky's *Apollon*. The next year she premiered *Hamlet* with a score by Boris Blacher, head of the West Berlin Academy of Music, with *Choreomusica*, a plotless ballet set to a Mozart divertimento, as curtain-raiser. 1954 saw her much debated triple-bill, consisting of Luigi Nono's *The Red Cloak* (adapted from Lorca), Max Baumann's *Pelleas and Melisande* and Ravel's *Bolero*. This year's Festival, in which the company's last date of appearance is September 28, witnesses the birth of her own company which is backed partly by the Festival committee, the Berlin Senate, the West German Government and the Berlin Lotto.

For this she has commissioned three scores: *Signal*, which might be called a modern *Madame Bovary*, by Giselher Klebe, one of the foremost young dodecaphonic composers; *Labyrinth*, which follows closely the Minotaur legend, by Klaus Sonnenburg, her chief rehearsal pianist (he stems indirectly from the Hindemith School) and *Souvenirs*, her adaptation of Schnitzler's *La Ronde*, to an arrangement of Offenbach compositions by Simon Karlin-

Left to right: Members of the Company; Director Tatjana Gsovsky; and Gert Reinholm as Hamlet.

THEATER-BERLIN

Our German Correspondent Gives us a Preview

sky, a young, ballet-minded American composer who is at present studying with Blacher. Blacher himself is represented in the repertoire by his *Hamlet,* which is to be the *piéce de resistance* during the American tour. The repertoire will further include a pas de trois by Gottfried von Einem (the composer who wrote the opera after Kafka's *Trial,* performed at the City Center), a *Ballade* by Scriabin, and *Orpheus,* an extended pas de deux to music by Liszt. The least one can say is that this is certainly not a conventional program, and that it clearly shows Tatjana Gsovsky's policy of working with avant garde composers of all schools as well as with classical ones.

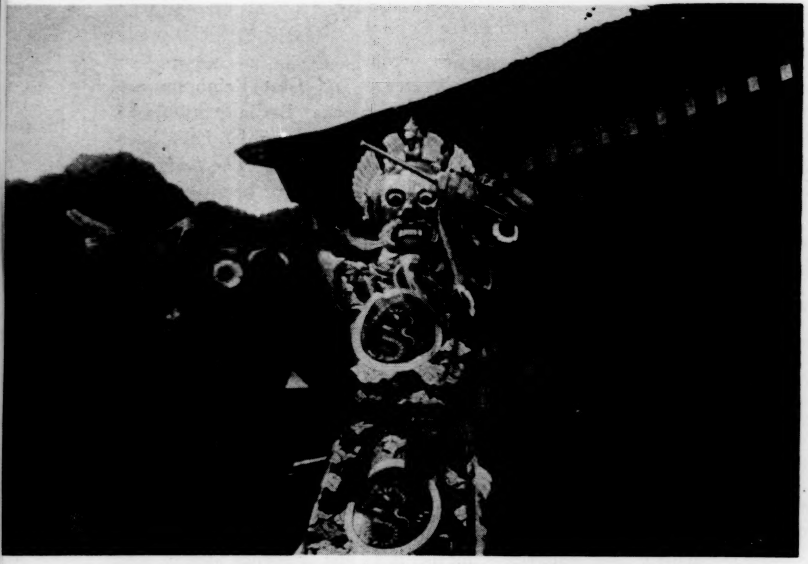
The offer of a two month tour of the U.S. actually came long before the company was in existence. Indeed it was the main reason that it came into being. In May 1954 Mr. Albert Morini asked this writer if he could recommend a German ballet company of about fifteen dancers, similar to that of the late Jooss Ballet, for a tour of the U.S. He could not, but he offered to contact two leading German choreographers, one of them being Tatjana Gsovsky, who might be able to form such a company. The negotiations took the usual time, and it was not before the middle of March of this year that Tatjana Gsovsky received the contract signed by Mr. Morini which enabled her to collect thirteen dancers and two pianists for an American tour of about twenty cities, including Washington, Philadelphia and Chicago.

Of course Tatjana had not been inactive during the intervening time. In any case she had to assemble a new company for the fall Berlin Festival. Most of the dancers she asked to go abroad with her agreed to do so. Unfortunately, Natascha Trofimova, without any doubt Germany's best dancer, was not granted the necessary four months' leave of absence. She is Prima Ballerina at the Munich Staatsoper and choreographer Alan Carter understandably cannot do without her for such a long time.

Nevertheless, Tatjana managed to assemble a cast which includes some of Germany's front-ranking performers. Gisela Deege and Gert Reinholm are coming from the Berline Städtische Oper where their best roles have been in *Hamlet* and in Rosen's *The Lady and the Unicorn.* Both have been pupils of Tatjana Gsovsky's from the beginning of their training, so it will be through them that Americans can get the best impression of Tatjana Gsovsky as a pedagogue. As a substitute for Miss Trofimova, Sonja Koller has been won over from Frankfurt where she recently scored a remarkable success in Sauguet's less remarkable *Oedipus and the Sphinx.* Grete Sellier comes from Vienna and Harald Horn, who is sometimes referred to as the Marlon Brando of the German ballet stage, from Munich. Ralf Smolik has just returned from New York where he studied at the Katharine Dunham School and at the Ballet Theatre School.

The big question is whether Tatjana Gsovsky will be able to integrate these dancers, most of whom she has never worked with before, into a real ensemble which will not only bear the mark of her personal style but will radiate, too,

(cont. on pge. 71)



12th CENTURY RITUAL ON FILM. "Gate of Hell," beautiful Japanese color film which tells the story of an importunate lover who brings tragedy to a 12th Century Japanese nobleman and his wife, includes the presentation of the centuries-old "Bugaku," (left) in a court ceremonial before the nobleman. "Gate of Hell" is now being released in major cities by Edward Harrison.

(opposite)

ANTONIO AND HIS SPANISH BALLET. After a five-year absence from the U.S. stage, glamorous Antonio (opposite lower left in photo taken at this summer's Granada Festival) appears at New York's Broadway Theatre from October 2-22 with a company of 35.

For almost twenty years until, two years ago, "the kids from Seville" broke up, each to head his own group, Antonio and his cousin Rosario were an enormously successful team. Antonio's Spanish Ballet, which features Rosita Segovia and Carmen Rojas, has already met with much acclaim in Monte Carlo, Paris, London and South America.

HERE AND THERE

Myles DeRussy

GERSHWIN IN LOUISIANA. Gershwin's "American in Paris" received an all-New Orleans dance production this summer by the newly organized Crescent City Concerts Ballet, in conjunction with the Crescent City Concerts Assoc.

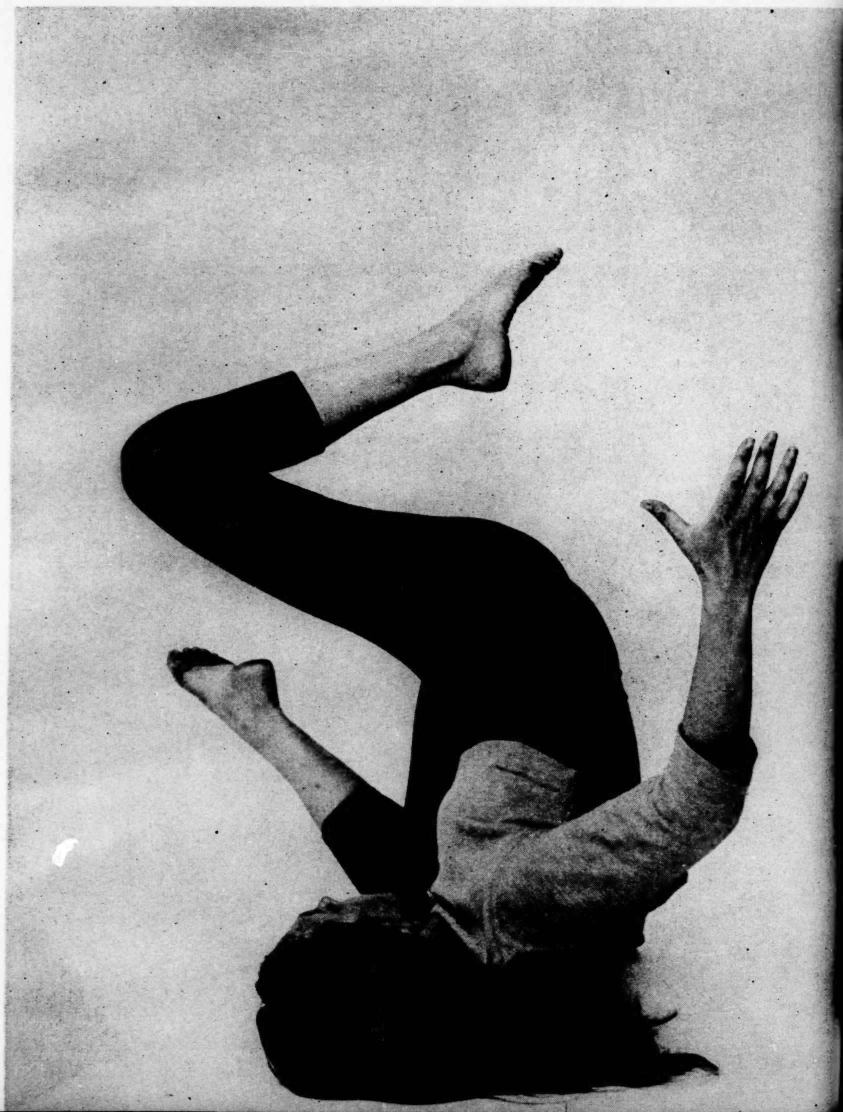
The ballet was choreographed by Letta Haller, written by Maurice Needham, costumes designed by Louis Fisher and executed by Marie Geurineau, and the dancers were from New Orleans' studios and schools. Shown above, Reginald Denny, Leah Grace Berrare and Mike Herrington (in the air) with some of the corps of the 42-member company.

Herb Flatow

"KING AND I" MOVIE AUDITION. Jerome Robbi (in center of photo at left), before leaving for Holl wood, auditions a group of dancers in N. Y. C. for 20 Century-Fox's film of "The King and I," which will st Deborah Kerr and Yul Brynner. Yuriko and Michiko aga will dance their leads in Mr. Robbins' charming balle "The Small House of Uncle Thomas."

VISITORS FROM SWEDEN. Below: Sweden's Birg Akesson, a true dance insurgent, gave performances Jacob's Pillow (Aug. 3-6) and an invitation "continenta matinee" at the Brooklyn Academy (Aug. 24). Mis Akesson proved to be a compelling performer in a com pletely abstract vein. In her three dances she spiralle slowly through space like a strange atavistic figure sus pended in eternity.

Radford Ba



A NEW KING LEAR — TED SHAWN. The final week of the Jacob's Pillow Festival brought the premiere of Myra Kinch's "Sundered Majesty," based on the legend of King Lear. Ted Shawn, (photo at right), danced the role of the maddened monarch of ancient Britain. The star is photographed with William Milie, who danced The Fool. Miss Kinch portrayed Cordelia, Lear's daughter.

Herb Flatow

AN EXERCISE IN FOCUS. On the dance green of the New York University School of Education's summer graduate camp at Lake Sebago, N. Y., a group of physical education teachers and recreation leaders are seen, in photo directly below in a demonstration of the importance of focus. The camp's dance curriculum, which offered study in the role of modern dance in personality development, was coordinated by Dr. Gladys Andrews.

Irwin Gooen

NEW "COMMEDIA" AT INTERLOCKEN. In picture directly below, Joseph Gifford, Lorna Burdsall, Chester Wolenski and Jill Johnston dance in a scene from "Commedia," premiered this summer at the National Music Camp in Interlocken. Michigan. The work was choreographed by Mr. Gifford.

Authenticated News

"GUYS AND DOLLS" IN CLEVELAND HEIGHTS. The Havana scene hoofers in this summer's production of "Guys and Dolls" fill the large stage of the famed outdoor auditorium of the Cain Park Theatre in Cleveland Heights, Ohio. David Vaughn (second from left) was choreographer for the highly successful season.

Rebman

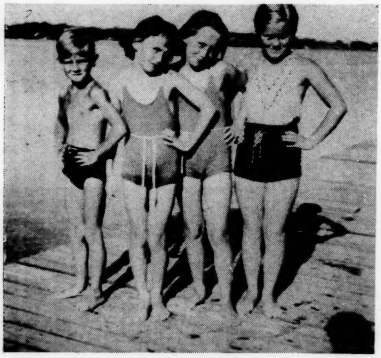
The Bob Fosse Scrapbook

Story of an "overnight success"

When *The Pajama Game* settled onto Broadway in the fall of 1953, it also brought to fame Bob Fosse, a new name in choreography. However, since Jerome Robbins was connected with the production as director, there was a good deal of speculation in the dance world as to how much of the choreography was whose. As the excitement settled it became clear that Fosse really was responsible for the attractive dances, spontaneous yet theatrical. His choreography for *Damn Yankees* earlier this year, and now for Columbia's latest musical, *My Sister Eileen*, cleared up whatever doubt might still have persisted. Fosse is now to be reckoned with as a leading Broadway and Hollywood choreographer.

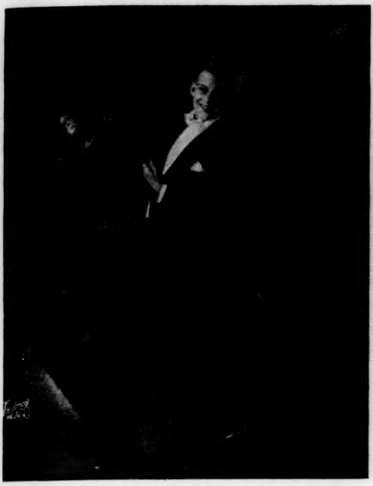
(As we go to press a new musical and another film are in the conference stage.)

Where do such "big names" suddenly come from? In obscurity one day and in bright lights the next, somebody like Bob Fosse seems to fit the general idea of "overnight success" very well. But we have only to do some scouting to discover that, as is usual in the dance field, a lifetime of work and preparation is in the background.



1932

5-year-old Bob, left, his sister and friends alongside the Pawpaw Lake, Mich., where his parents, natives of Chicago, had a cottage.

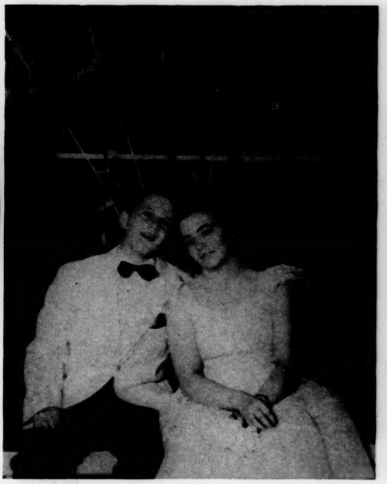


1936

At the age of nine, carrying a much-too-large borrowed top hat, Bob poses in costume. Son of a "frustrated acrobat," Bob was trained in "moving about" from babyhood.

1939

Bob was the only boy in Frederick Weaver's Chicago ballet class.



1939

Since acting and singing were part of the school activities, and those endeavors interested young Bob, he was an earnest student. Above, with partner in an amateur show in which he did his first acting-singing role.

1940

With colleague Charles Grass, now a ballet teacher in Chicago, he formed a team which called itself The Riff Brothers. The boys appeared in amateur shows, small night clubs and on lodge dates. Bob remembers doing, in one night, four different shows in three different places, all for $8.00. At the end of two years they were each making $60.00 a week in vaudeville.

1942

In addition, there was a little cash to be made by choreographing three productions for a small night club. This one, with fans, to Cole Porter's "That Old Black Magic," was Bob's first professional "choreography" job. (over)

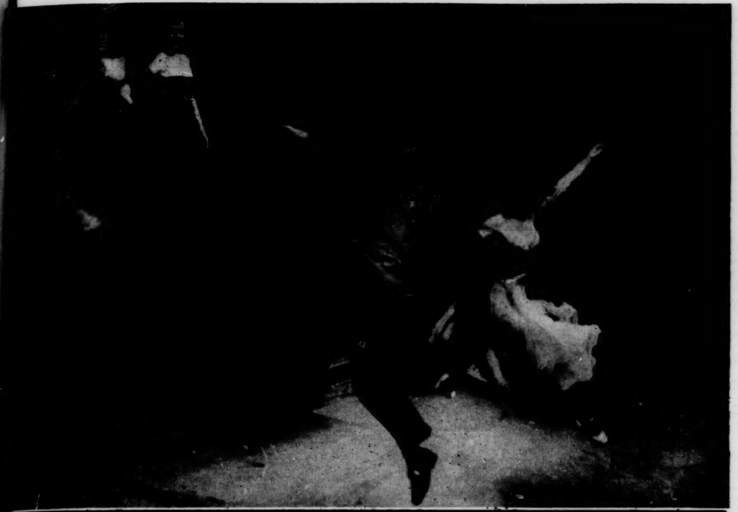
1942

Bob, at 15, acts as combined master of ceremonies and performer of a machine gun tap dance, at a local club's USO evening.

1945-46

(3 photos at right)

In the Navy, as a regular sailor and member of two US Navy Entertainment Units, Bob performed in Tokyo's Ernie Pyle Theatre, as well as on all the islands of the Pacific — including Guam, Wake and Okinawa.



1950

With dance partner, Mary Ann Niles, above, and with Bob Sheerer and Cliff Ferre, left, he appeared in "Dance Me a Song," Dwight Deere Wiman's last show which ran only five weeks on Broadway. Before this he had been with the National Co. of "Call Me Mister" and also a replacement in the B'way chorus of "Make Mine Manhattan."

1950

Left: Fosse understudied Harold Lang in the B'way revival of "Pal Joey." In the summer of 1950 he played the demanding singing-acting-dancing role, opposite Carol Bruce, with a touring company of which Gus Schirmer was the choreographer and Joan Mann the producer. *(over)*

1953

After solo spots at New York's Waldorf-Astoria and Roxy Theatre, Fosse went out to Hollywood and appeared briefly in several films, including MGM's "Kiss Me Kate" where his scene with Carol Haney, above, brought him a small amount of recognition.

1953

Called in by the producers of "The Pajama Game" – thanks to the recommendation of Jerome Robbins, wh had seen a couple of dances Fosse had choreographed fo some auditioning friends — Bob did his first B'wa choreography. His erstwhile partner, the still unknow Carol Haney, was the dancing lead. In the photo above Frank Derbas, Helen Gallagher and Jim Hutchinson, o the current cast, who replace Buzz Miller, Carol Hane and Peter Gennaro in the same number.

1954

Choreographing what was to be one of B'way's top '54-55 musical hits, "Damn Yankees," Fosse was photographed in a moment o deep concentration as the dancers and assistant Zoya Leporska (foreground) await his next decision.

1955

As well as being one of the four singing-dancing-acting stars in "My Sister Eileen," Fosse is also listed as choreographer for the film version of the story about the Ohio girls who come to New York to bewilder and charm it. At left, above, in a romantic interlude with Janet Leigh, below, in a hopped-up midnight jam session with the other leads, Betty Garrett and Tommy Rall. And, upper right, on Columbia's Hollywood set with the same colleagues, plus, center, wife Joan McCracken. THE END

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

IRINA BOROWSKA

To highlight Irina Borowska's second season with the Ballet Russe de Monte Carlo, the company will add to its repertoire Jean Cocteau's *The Lady and the Unicorn* with choreography by Hans Rosen. Miss Borowska will dance the leading role, one she has already performed at Argentina's famed Teatro Colon, one of the world's great opera and ballet houses.

After the first World War, Irina's parents emigrated from Poland to Buenos Aires where she was born. Her father was a leading journalist, and as a child Irina was taken to many theatre performances, where she became acquainted with dance.

In 1938, Michel Borowski (no relation), a leading Polish ballet dancer, came to Buenos Aires. Irina was so delighted and intrigued with his dancing that she asked for permission to take lessons from him. Although her father had "loftier" professions in mind for his daughter, he agreed — but with the understanding that at the end of one year, her teacher's opinion of her ability would decide her future. With Mr. Borowski's approval and her father's as well, at the end of a year, eight year old Irina auditioned for the School of the Teatro Colon. She was among the twenty five chosen to enter the school attached to the subsidized national theatre. The ballet curriculum of the school covers an eight year course, with annual auditions to decide who is to continue. Irina's progress was so rapid that she was advanced at the end of each year and completed the course in just four years. During this time she also attended to her regular academic schooling besides taking additional private ballet lessons.

While at the Colon School, Irina appeared briefly in ballets and operas at the Theatre. One day, when she was still one of the hundred-member corps de ballet, she was called upon to replace a leading dancer who was ill, and she danced her first solo role in *Les Sylphides*.

For two years she was a *coryphee*, then for two years a soloist before becoming a *ballerina* in 1950. When Leonide Massine staged *Gaîté Parisienne* for the company, three leading dancers were rehearsed in the role of the Glove Seller, but not until the last moment, did Massine select her to actually perform the role. Irina scored a great success in this part, and danced it for 15 consecutive performances: a rare occurrence since the policy of the theatre is one of rotation in casting.

During vacations, Irina travelled in Argentina and Brazil giving performances. In 1950 she danced in a twelve-minute movie of *Apollon Musagetes* and also danced and acted in a feature film called *Turno con la Muerte*.

After four years as *ballerina* in Buenos Aires, she was invited by Serge Denham, at the recommendation of Massine, to come to the United States and join Ballet Russe as a member for its 1954-55 tour, with an option on her services for a second year. This option has been picked up, and Irina will again appear with the company in *The Mikado, Harold in Italy, Beau Danube* and *Les Sylphides* on its cross-country tour which begins in October.

Irina says — in her surprisingly good English — that she prefers classical ballets and looks forward most anxiously to dancing *Giselle* one day, but only after the most careful preparation.

SIAM DANCE LIVES AGAIN

BY KENNETH ALLSOP

PHOTOS BY CHARLES H. HEWITT

"Her hands," wrote a Siamese poet, "are like the trunk of the heavenly elephant ridden by the king of gods."

Dance in Thailand (formerly Siam) is many things: to the poet, a revelation of beauty; to the nationalist, a mystical symbol of an ancient civilization; to the young pupil, an undertaking more prolific in aches and pains than any English girl's adventures with high school field hockey.

It began in the misty past, perhaps five centuries ago, when Indian culture infiltrated into Indonesia by way of Siam. From the borrowed style, the Siamese developed what has become their own indigenous art, ever refining and convoluting. Eventually it became inbred in allusiveness and stylisation to within a hair of decadence, and about a decade ago, it had languished almost to the point of death. In 1947 the Fine Arts Department of Thailand decreed a revival of national music and drama, and an academy was opened.

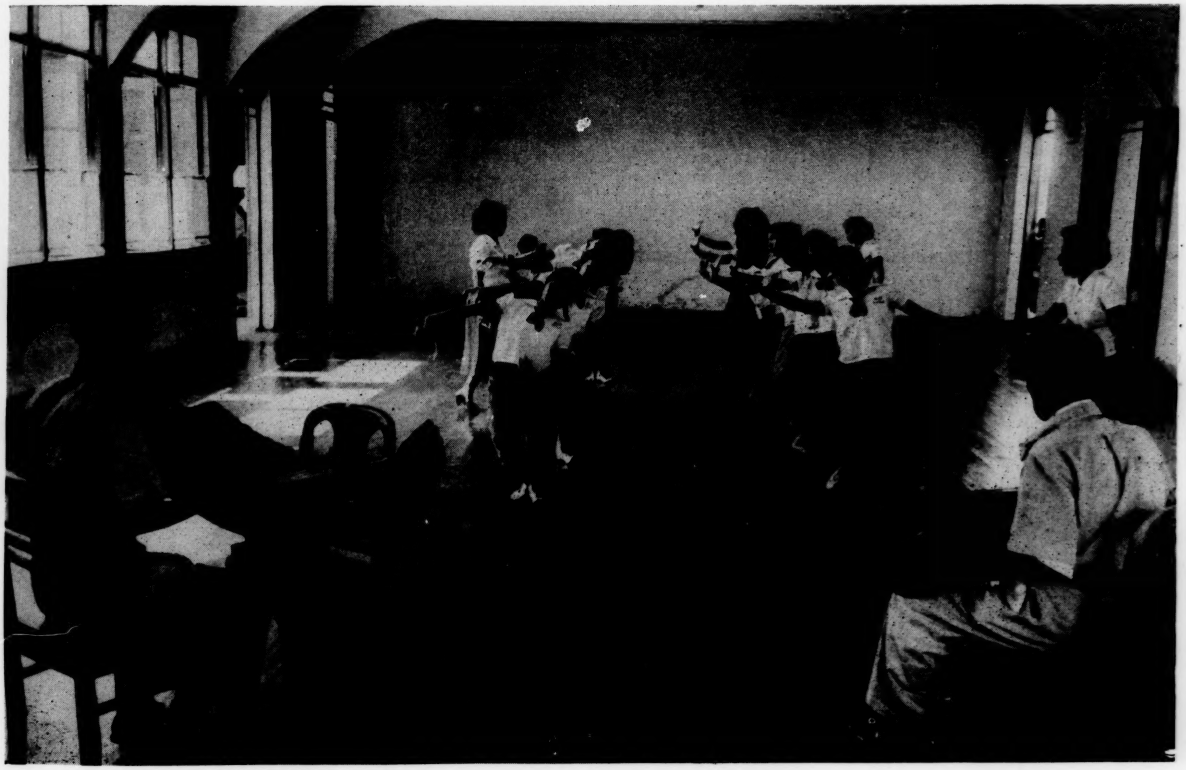
The setting for this academy couldn't be more apt aesthetically. It stands near Bangkok's Royal Palace in the grounds of a creeper-drowned temple, a marzipan-and-cocoanut ruin glinting with gilt in the sun.

For two days we watched as they learned — some boys but mostly girls. The youngest are aged ten. It is then that the training begins in the manipulation of body and limbs into the fearful contortions that ought to be grotesque but which are, instead elegantly beautiful.

During her eight years of training, the pupil has to attain perfection in one hundred and eight postures, indicating the rhythm of the movement by chanting. Upon these basic figures are constructed infinite, subtle variations, compounds of separate gestures, of

Pupils at the newly organized Thailand Nat'l Academy of Music and Dance at Bangkok are guided through their every class movement.

(over)



A dresser sews the dancer into her brocaded costume and helps her with her jewelled accesseries.

which each has its individual significance. Like Hindu mudras, these movements are often descriptive of an incident — "The Cockatoo retires into its nest," "The Hare admires the moon," "The person who gets into trouble before others," "The tiger destroys the hunter's cottage," or even, "The Chinese disembowels himself."

The female dancing is sensuous and solemn; the male, aggressive and virile. The characters are traditionally defined — there are Phra, Lak (major and minor heroes), Sidan and Montho (the heroines), and the Demon and the Monkey. It takes two hours to sew a dancer into the heavy festooned silk brocade which encases her, skin-tight, from calf to throat. The astonishing thing is that so armoured, and topped with a mask or pinnacled helmet, the dancer can walk with such delicate precision, let alone perform a complex dance on a tropical night.

The children at the Bangkok Academy seem gravely conscious of the ancient theme that they are revitalizing. We poked our heads around classroom doors and saw them, like school children the world over, hunched over sums and giggling together when the teacher turned her back. Then later, on the dance floor, in a ritual of solemn grace, they were transformed.

Prepared for performance, dancer-teachers handle their heavy costumes and intricate mo
ment with exquisite grace.

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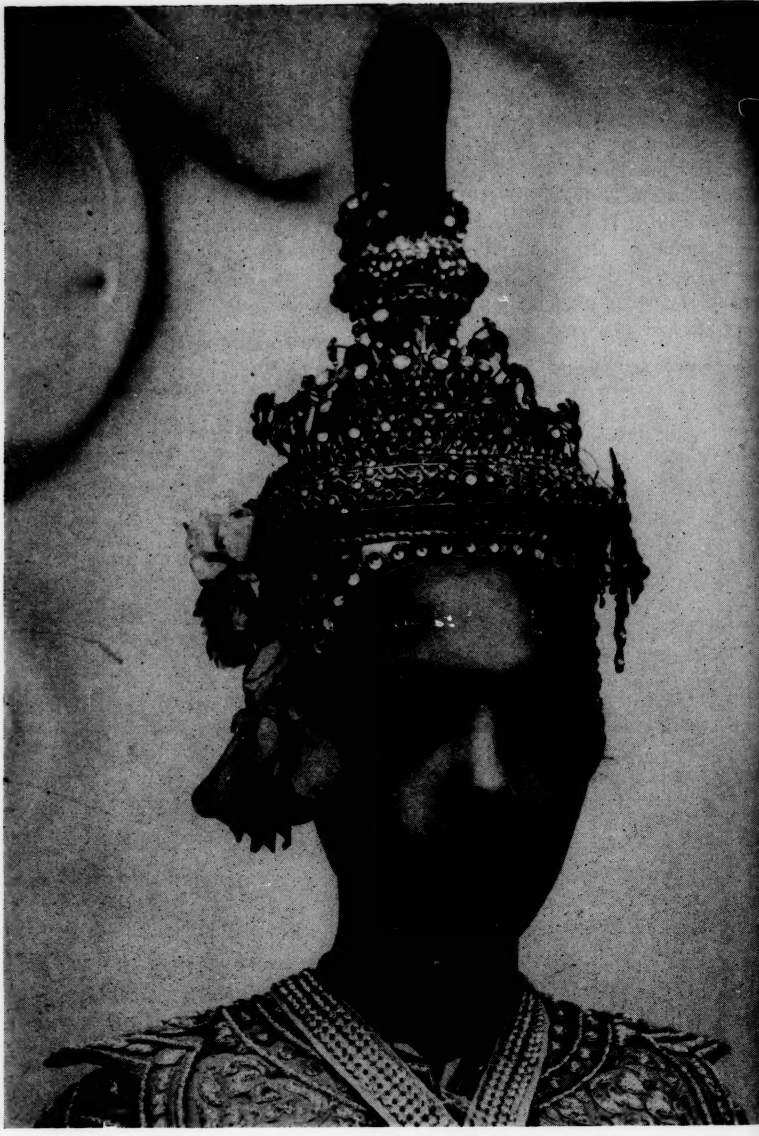

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90,000 pupils have had Mambo instruction from the amateur turned "pro"

"KILLER JOE" PIRO: Past and Present

BY MICHAEL McSORLEY

One evening in August we looked in on a gilt-edged gathering of dance teachers convening in New York where some two hundred pedagogues, including many silver-haired veterans, were doing post-graduate work on that durable dance craze, the Mambo. Against a wicked Cuban beat, the distinguished teachers were abandoning much dignity in the Choo Choo Chase, the Rodriguez Step, the Myra Side Charge, the Palladium Turnabout, and the Kick Tap and Toe. For a solid hour this dance hall of learning was, albeit with a certain gentility — jumping. At the end of the session, by an exceptionally warm round of applause, the slightly winded instructors indicated they had been given a good class — and a good time — by the convention's Mambo faculty, Myra and "Killer Joe" Piro.

Probably few realized that this same "Killer Joe" was, a dozen years ago, one of Manhattan's top dance attractions, the reigning favorite of a very large and very important audience. Only a bronze plaque, affixed to a new annex of the New York Times, today marks the scene of his triumphs. There, during war days, stood the 44th Street Theatre, and in the theatre's basement was the night club which offered the town's most star-studded shows. It was the American Theatre Wing's Stage Door Canteen, dear to the hearts of millions of GIs.

Canteen shows were indeed terrific, with a galaxy of stars no producer could afford, and the fighting men cheered them to the rafters. But, night after night, a highlight attraction was likely to be, not on stage, but on the dance floor. It was a foregone conclusion that the show would be stopped by a rank amateur, a lean, dark-haired jitterbugging sailor, known to all as "Killer Joe."

Joe, because he was hospitalized with pneumonia when his company was shipped out, drew, for the first part of the war, a Coast Guard assignment in New York City. On liberty, 99% of all sailors headed for Times Square, and Joe was no exception. On his first trip, luckily, he found the Canteen and promptly proceeded to drop permanent anchor there. Hardly a wallflower, he regarded every girl in the place as a prospective dancing partner. Joe had no stage fright in asking a celebrated lady of the theatre for the next Lindy because, more than likely, he didn't particularly know who she was. If any protested she could manage nothing more athletic than a fox trot, she was then and there patiently given her first jitterbug instruction. The Canteen girls of faintest heart were the ones who originally christened him "Killer Joe."

One regular and enthusiastic volunteer hostess at the Canteen was to win considerable extra-curricular fame as the Killer's dancing partner. She was Miss Shirley Booth. All who have seen her in action agree that the great dramatic actress could also have won her Oscars and Tonys as a dancing star. Shirley and Joe are good friends today and sometimes get together to dance for ol
times' sake, but, having gone their se
arate professional ways, they deprive
the variety stage of a spectacular exh
bition team. But, of course, the Kill
had many other partners in a plac
always teeming with stage folk. He r
members fondly the jitterbug talents o
people like Judy Garland, Bette Davi
Celeste Holm, Constance Moore, Jun
Havoc and — surprisingly enough —
classical ballerina, Alicia Markova.

One evening a Wing official suggeste
that Joe, with a Canteen Hostess name
Ann Milne, enter the Harvest Moon Bal
competition. Piro was a veteran of ama
teur contests — but this time he wa
nervous, for the Harvest Moon wa
really big time. Almost needless to say
at the finals, MC Ed Sullivan pro
nounced Piro and Milne winners in th
jitterbug division, and they were show
ered with prizes.

But war, being what General Sher
man said it is, Joe one day got orders
His Broadway dancing days came to a
end, and he departed for a rough tou
of duty in the Pacific. The closin
months of the war found him recuper
ating in the Long Beach Naval Hospita
from malaria, pneumonia and ulcers
As soon as he was ambulatory, wher
did he head? For the Hollywood Stag
Door Canteen, and more jitterbugging
Wing officials figure that during Worl
War II "Killer Joe" danced for mor
than a million servicemen.

Where did this dancing phenomenon come from? Joe Piro, son of a hardworking tailor of Italian descent, was born and raised in East Harlem. His dancing days began in an organization called "The Green Robins" — nothing like present-day gangs, he makes clear, but a social club. "At 14," he recalls, "I was the youngest in the club — and the lousiest dancer. I wasn't good-looking, so I *had* to learn to dance well. Otherwise, no dates."

To the music of the clubroom record player Joe toiled nightly, "pounding the beat into myself." One girl clubmember was a ballet student who gave all the "Green Robins" leg stretching exercises. Their goal was not the Ballet Russe, but an equally elite set called "The Four Hundred," the inner circle of ace jitterbugs chosen by Harlem's Savoy Ballroom, then the great showcase of the most virtuosic exponents of the Lindy and the Big Apple. Joe's election to the Four Hundred brought with it a gorgeous ring and the privilege of a bargain admission of 20 cents. Each Saturday night young Joe was there, dancing until 4 AM. His Saturday night allowance of 35 cents covered the ballroom admission fee and a hot dog garnished with beans on the way home — with a nickel left over.

Joe frequently surprised his family by bringing home $10 or $20 he had won in amateur night dance contests. He surprised himself by winning over all the older and more experienced dancers of his own club. He omitted to mention at home that one grand prize

(*cont. on pge.* **84**)

DANCE MAGAZINE'S PRIMER FOR PARENTS

BY JOSEPHINE SCHWAR

CHAPTER 2: WHY SHOULD YOUR CHILD HAVE DANCING LESSONS?

"an emotional storm"

"the overgrown elf"

Most of us are aware that strong, well-coordinated human beings who move rhythmically with poise and grace are a joy to look upon, regardless of the degree of physical beauty they possess. And all parents who make this discovery hope their children will develop into strong, graceful young women or stalwart young men.

If you are among those who *have* made this discovery, perhaps the following will have a familiar ring.

A short time ago your toddler, Janie became a winsome three, four, then five year old. Then she lost her front teeth, started to dry all the dishes with care, and to your utmost delight, began using four and five syllable words. Along with her lost teeth, increased helpfulness and intelligence she may have become lanky and awkard. Or she may have grown like a Diana. In either case, the urge to help her over a possible rough spot in her growth development or high-light her natural gift of grace called for action. Quite naturally your thoughts turned to dance.

Dance and ballet were synonymous in your mind. You remember the enchanting grace and slim, beautiful strength of Moira Shearer in the film, *The Red Shoes;* not only as she danced but as she enacted her dramatic role. You remember the handsome couple on television who did a vignette from one of the famous ballets. You remember the evening you saw Ballet Theatre and how much you loved the performance; and how fascinated you were as you watched the dancers enter the restaurant next to the theatre after the performance . . . And with visions of these strong, graceful, well-poised people in mind you firmly resolve to give Janie a ballet education. Not necessarily because you wish her to become a professional dancer but because you wish her to learn to move like one.

However, ballet training is not the only answer in helping a youngster to a strong, graceful well-poised present and future. There is another art form of dance, not too well known outside the metropolitan cities, but which might be available in your community. New life has been breathed into the old-fashioned interpretive dance. It has been strengthened and re-vitalized and has emerged as *modern* or *contemporary American dance.* Lessons in modern American dance offer wonderful opportunities for the growing child, particularly the young boy who might shy away from ballet lessons because of th mis-conception that it is "sissy."

And then there is tap and acrobatic instruction to be found in almost every community. Tap and acrobatics, if taught well are acceptable but do not assure the sam measure of grace, poise and strength tha good training in ballet and modern danc do.

Now, should your child face a particularl difficult physical problem, which you discus with teachers or experienced parents of youn dancers, you are likely to find that lesson in dance, regardless of the type, do no guarantee that he or she will graduate fron the awkward squad. Some children willingl study for years and still, in the vernacular "fall all over themselves." Others are completely indifferent to any form of supervise exercise and cannot be taught to help themselves overcome their physical problem. Th latter need medical help. But parents an teachers who see the excellent results of goo dance training, agree that it is a wonderfu aid to helping most children over rough spot in their growth development. The reason i simple.

The accomplished young dancer meets daily activities with utmost ease. Walking, running, sitting, standing, jumping puddles or dashing upstairs are executed with assurance because as a student in dance class he or she has had physical problems of much greater magnitude to meet and conquer.

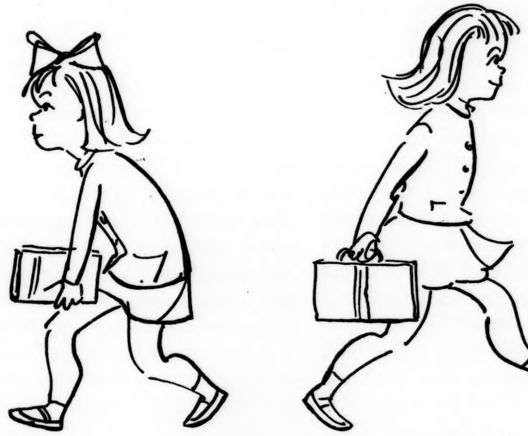
Good posture becomes automatic with trained dancers. The straight back, the proudly held head, the drawn-in tummy, the tucked-in buttocks — that all-over gainly look — are their intrinsic trade marks. And those who move with grace achieve desirable poise when still.

Now let us consider other results of *good* dance training:

No matter what one does in the sports' world, rhythm is essential. And dance is rhythmic movement in time and space, a great help to athletic activities as football players are now discovering.

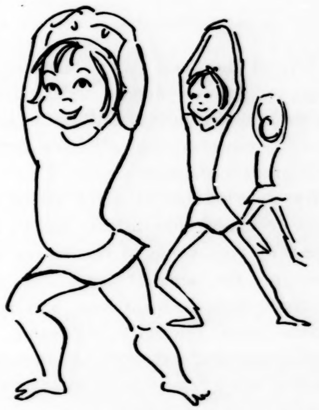
Dancers must follow exacting physical directions. They must think clearly in order to execute complicated movement patterns precisely. This results in a need to strongly discipline the mind as well as the body.

Proper dance training is a fine correction, it can help children with congenital defects such as flat feet or sway backs, or those with stiff joints resulting from an injury or polio victims with weakened muscle tone, or those with mild spastic condition.



"good posture becomes automatic"

ILLUSTRATIONS BY EVELYN CAROLL



"the chubby girl — the skinny girl"

A patient, progressive dance teacher, aware of such physical problems, can work under the doctor's direction and often achieve better results than a physical therapist. For Jill to learn to raise her arm again so she can comb her hair is not a very great challenge since Mom is always there to do it anyway. But for Jill to learn to do a butterfly dance in her school program is a challenge hard to resist. To that end she will make an effort to comb her hair.

Then, there is the too-thin child who needs to develop sad little pipestem legs, or the too chunky child whose puppy-fat is slow to disappear. Both of these types benefit from the exacting exercises practiced as part of every good ballet or modern dance class, provided they work hard and study long enough.

Then there's the tomboy with six brothers. She climbs trees like a monkey, plays baseball like Di Maggio, fights like a dead-end kid and can hold her own in any scooter, bike or foot race. What a rebuff to the thrill of having a little girl after half a dozen boys! Where better to correctly channel some of this abundant energy than in dancing classes.

Comes a mouse. A little brown wisp of a child, so sweet so shy that his great brown eyes fill with tears because he has passed from kindergarten to the first grade. "Johnny says I'll have to stand up all alone in first grade and read words," he sobs bitterly. Take him to a good dance studio. Let him watch a class or two, with the understanding consent of the teacher. Urge him to dance with the children. Have patience. Then when he starts dancing with the class, as he should in time, watch the little mouse grow bolder. When other means of building self-confidence fail, the most retiring child often blooms after gaining physical confidence. Not always. But more often than not.

Then there is the little embryo ballerina. She has grace, poise and is beautifully rhythmic. In fact she moves like a fairy and dances the live long day and can't wait until she can "go to dancing." There is a MUST in this situation. One cannot deny ability coupled with eagerness to learn.

Parents have given me other reasons when discussing the desire for dance training for their children. Some are valid, others not.

"All the kids in the neighborhood take something, so I just thought I'd give Fanny something to take, too."

"Lizzie is just crazy to be on T.V. and is such a show-off I thought I'd just bring her down to dancing so she can get on the amateur hour next month." (I very kindly explained to this mis-informed mother our con-

(continued on page 73)

THE 1955 CONVENTIONS

AN APPRAISAL BY TONI HOLMSTOCK

Several thousand dance teachers belong to various dance organizations, which are obviously fulfilling a need. It seems however, that all have certain problems in common.

We were unable to cover all of the dance teachers' conventions, but we did attend or visit some of the larger and some of the smaller ones. It was apparent that the criticisms and complaints were generally the same. It would seem that a majority of attending teachers are anxious to acquire 1) performing material for their recitals and 2) teaching material for the coming year — in that order. The dance organizations, in order that they may fulfill these needs, have steadily increased their convention faculties — and seem to be competing with each other for longer lists of faculty members, at the risk of substituting quantity for quality.

It is certainly easy for organizations to be criticized — but the burden must also be placed on the teachers themselves. If, through lack of knowledge, know-how, creativity or just time, they are dependent on more and more presentation material, then they must reconcile themselves to many crammed hours of different types of classes and faculty. If, however, they want to learn new and better methods of teaching, then they must make themselves heard. Their organizations are sincerely trying to fulfill their needs as well as they can.

Attending teachers want, on the one hand, to have a wide choice of faculty members, and then, on the other hand they want more time with those whose work they prefer. Obviously both are not possible in a one week session. It is obvious, too, that no faculty member can possibly teach and present himself properly in two or three hours (if he is fortunate enough to have that) to a group of one, two or three hundred people.

Another aspect of the teaching problem is the physical set-up for presentation at conventions. Most organizations do not have the facilities to allow for proper viewing and hearing. They are curtailed either by the physical set-up of the ballrooms, and/or funds for better presentation. As for the teachers, they are almost evenly divided between taking the work on the floor (hoping they will be able to remember and coordinate with their notes later on) and those who forego the work, sit where they can observe, follow their notes and mark sections in their own way, to facilitate better understanding when they get home and begin to put their material to use. This non-physical participation has its drawbacks too.

It was our observation that training schools were better conducted for learning. One that we viewed was outstanding in this respect. Classes ended with a period of note-taking and reviewing with the notes what had been taught in the hour. In this way there was a coordination of participation in class with the checking of printed notes.

Although there has been criticism of social affairs during the convention week, these have their good points. Through these, teachers do have the opportunity to meet and exchange ideas and experiences. When such affairs give the teachers the opportunity of seeing advanced students and professionals perform — they get a better idea of what they are working toward. The presentation made before the DEA was, to date, the best of its kind. Usually, this type of presentation is lengthy, not too well organized and the screening of talent is lax.

On the debit side of some conventions were the "Student Revues" or similar programs. It is understandable that many teachers must be represented. It is our opinion that the numbers on the program should be limited. The teachers themselves should be more selective. Certainly they are expected to bring for presentation their best students — but do they? If the answer is yes, it is a poor showing indeed. The results are often interminably long, poorly presented and often badly performed. Is it too much to ask that children attending dance schools learn how to walk and carry themselves gracefully?

If the costuming is less than attractive and often in poor taste, it behooves our fabric and costume houses to do a

(continued on page 46)

AMERICAN SOCIETY OF TEACHERS OF DANCING

H. B. Reid

Standing L. to R.: Aline Baer, William Sonder, Viola Austin, Keith Lovewell. Seated, Elsa Heilich Kempe and Helen Wheeler.

77th Annual Conference: Aug. 7-12, Sheraton Astor Hotel, N.Y.C.

Officers: Elsa Heilich Kempe, Pres.; William Sonder, 1st Vice Pres.; Viola Austin, 2nd Vice Pres.; Aline Baer, Treas.; Keith Lovewell, Sec.

In addition to the latest technique and theory classes by a distinguished faculty, the American Society also offered lectures on physiology and terminology, etc., as well as forum discussions. Their annual banquet closed the convention.

ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA

L. to R.: Lucille Iverson, Eric Liedberg, Mary Farmer, Margarita Otero, Thomas Sheehy and Margaret Ketchum.

33rd Convention: Aug. 21-25, Statler Hotel, Los Angeles

Officers: Margarita Otero, Pres.; Lucille Iverson, 1st Vice Pres.; Margaret Ketchum, 2nd Vice Pres.; Mary Farmer, Sec.-Treas.

About five hundred attended this convention, which was climaxed by a banquet and floor show. Entertainers for the floor show included Inesita, Diane Da Pron, Ramon Talavera and daughter, and the Association's President, Margarita Otero who demonstrated the Merengue with Consul Camarena of the Dominican Republic.

CECCHETTI COUNCIL OF AMERICA

Joseph Herman

A class with William Dollar

2nd Seminar: July 10-15, Park Shelton Hotel, Detroit, Mich.

Officers: Sylvia Hamer, Pres.; Theodore Smith, 1st Vice Pres.; Virgiline Simmons, 2nd Vice Pres.; Jane Caryl Muffat Miller, Treas.; Olga Fricker, Corr. Sec.; Enid Ricardeau, Rec.-Sec.

Guest Teachers were Celia Franca, Yurek Lazowski, William Dollar, Muriel Stuart and Christine Du Boulay. Members of the Executive Board gave classes in the Graded System and in "Kinder-Ballet." A welcome tea was held opening day.

CHICAGO NATIONAL ASSOCIATION OF DANCING MASTERS

Lamon Goings

Edna Christensen (right), CNADM president for 8 years and now the newly elected Sec.-Treas., is shown with Miss Wisconsin and Alan Howard of the Convention faculty.

Refresher Courses: Aug. 2-6 and Aug. 7-13
43rd Convention: Aug. 14-19, Hotel Sherman, Chicago

Officers: Gladys Benedict, Pres.; Adele Artinian, 1st Vice Pres.; Jack Wolfram, 2nd Vice Pres.; Don Ford, 3rd Vice Pres.; Edna Christensen, Sec.-Treas.

Highpoints included work with Ruth Page, Alan Howard, Thomas Armour, Anna & Lorand Andahazy, Nathalie Branitzka, Charles Bockman, Gertrude Hallenbeck, Eileen O'Connor, Bill Gary, Jack Stanly, Jane and Roye Dodge, Gene Rollins, June Rold, Al Gilbert, Sylvester Smith and Donald Sawyer.

DANCE EDUCATORS OF AMERICA

Officers Viola Kruse and Mildred Albrecht on either side of Award Winners Prof. Arthur Secord and Gwen Verdon.

11th Training School: July 4-22
Pre-Convention Ballroom Course: July 15-16
23rd Anniversary Convention: July 17-22, Park Sheraton Hotel, N.Y.C.

Officers: Mildred Albrecht, Pres.; Skip Randall, 1st Vice Pres.; Polly Powers, 2nd Vice Pres.; Jack King, 3rd Vice Pres.; Viola Kruse, Sec.-Treas.

The large DEA faculty included Patricia Bowman, Peter Gennaro, Danny Hoctor and Betty Byrd and forty other teachers who gave work in ballet, character, tap, modern jazz, choreography, baton, acrobatic, modern, terminology and ballroom.

DANCE MASTERS OF AMERICA

Phil Bergman

Officers taking oath, L. to R.: Bertha Miller, Leroy Thayer, Florence Cowanova, LaRue Hope, A. J. Weber, Marie Lasseigne and Doris Gibbons.

East Coast Convention: July 30-Aug. 5, Hotel Roosevelt, N.Y.C.
West Coast Convention: June 26-30, Sir Francis Drake Hotel, San Francisco

Officers: Florence Cowanova, Pres.; Bertha S. Miller, 1st Vice Pres.; Christine J. MacAnanny, 2nd Vice Pres.; Doris Gibbons, 3rd Vice Pres.; Marie Lasseigne, 4th Vice Pres.; Leroy Thayer, Sec.-Treas.

A celebrated faculty taught a variety of classes for the teachers attending sessions on both coasts. Ballroom specialities, "Duck Step" by Danny Hoctor and "Sugarfoot" by Jimmy Hunt were premiered Aug. 4th at the East Coast Convention as a DM "Showboat Salute" to the 1955 N. Y. Festival.

CONVENTIONS

(*continued from page* 44)

little educating. They are closer to the professional field and should help to guide their customers. It is true that some of the teachers get good designs and then proceed to gild the lily with some horrifying results. But then taste is comparative and fabric houses have at times been guilty of bad taste too.

Dance organizations are often guilty of carelessness and thoughtlessness due to the rush of activities during what always seems the height of a hectic day or week. This is usually the case because they are too often under-manned. But it is time for all to plan better and present better, to demand of their members better cooperation. The members are the first to complain. Like any democratic process — unless the membership is a really interested one, the organization is either taken over by one strong individual or it dies.

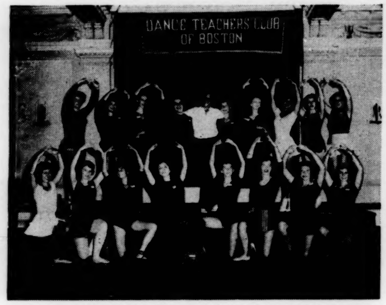
All of these dance organizations have good beginnings; all have a good core of dedicated, intelligent members; and yet something seems to be lacking. Why is it that some of the membership finds it necessary to belong to all groups and others resign from one and join another? Printed and declared policy is very high-minded and some very lofty phrases are used, but in far too many cases there is constant rumor of turmoil because of personality difficulties and much too much talk of organizational politics among a small group within the leadership. This sort of thing has discouraged a great number of dance teachers and causes many members to regard their own organization with scant respect.

It is up to the dance teachers' organizations to do their own house cleaning. This may result at first in losses — but what can be left will be a good, solid core — respected and healthfully growing — reaching out to represent the dance profession at its best.

We give you the 1955 dance conventions!

THE END

DANCE TEACHERS CLUB OF BOSTON



Anatole Oboukhoff's opening day ballet class.

13th Annual Training School: Aug. 22-26, New England Mutual Hall
32nd Annual Convention: Aug. 29-Sept. 1, Hotel Somerset

Officers: Irene Hogan, Pres.; Ellen Ashenden, 1st Vice Pres.; Alicia Langford, 2nd Vice Pres.; Myron Ryder, Sec.-Treas.

Boston reports one of the best attended, most enthusiastic gatherings in many years. An eleven-member faculty taught ballet, tap, modern jazz, ballroom, children's dances, musical comedy, and squares and mixers.

NATIONAL ASSOCIATION OF DANCE AND AFFILIATED ARTISTS, INC.

Members of the Los Angeles Junior Seminar line up to receive Award Pins from Pres. Bergh and congratulations from faculty members at right.

7th Annual Conventions, Teachers Conservatoires and Student Seminars
July 2-8, Hotel Statler, Los Angeles
July 11-17, Rice Hotel, Houston
July 22-28, Palmer House, Chicago
July 30-Aug. 5, Bradford Hotel, Boston
Aug. 7-12 and Aug. 14-20, Hotel Roosevelt, N.Y.C.

Officers: Arthur Bergh, Pres.; Louis Crescenta, 1st Vice Pres.; Joe Price, 2nd Vice Pres.; William Murphy, 3rd Vice Pres.; Ruth Thebaut, Sec.-Treas.

At each of NADAA's six conventions, a banquet, show and dance was featured in addition to a Students' Review and Teachers' Gold Seal Award Ceremony.

MIDWEST DANCE ASSOCIATION

Standing, L. to R.: Fran Schneiders, Nel Hill, Polly Thomas, Lillian Moore, Ga Roberts. Seated: Aline Wealand Rhod Buster Cooper, Phi Delta Lee Neal and C Thomas.

3rd Annual Convention: Aug. 22-26, Broadview Hotel, Wichita, Kansas

The full schedule of classes in ballet, mo ern, and ballroom was augmented by classes puppetry, East and American Indian, Bato and a lively forum on Studio Consultati led by DANCE Magazine's Toni Holmstoc A panel discussion was held at which the faculty members were open to question

THE TEXAS ASSOCIATION TEACHER OF DANCING

Members and faculty at the '55 Conventio

7th Annual Normal School: July 4-8, Baker Hotel, Dallas

Officers: Jack Storey, Pres.; Virginia Se 1st Vice Pres.; Emmamae Horn, 2nd Vi Pres.; Goodloe Lewis, Corr. Sec.; Franc Burgess Bleeker, Sec.-Treas.

The faculty included Gertrude Edwar Jory, Louis Da Pron, Gene Rollins, Al Gilbe Ernest Geibel and Donald Sawyer. Dai theory classes were conducted by Judi Sproule, Emmamae Horn and Virginia Se and a special all-day Ballroom Session w held July 3rd.

A CONVENTION EDITORIAL

The Associations Can No Longer Play Ostrich!

On the preceding pages Toni Holmstock has given her impressions of this year's conventions — a rather startling action since, to our knowledge, a frank, public discussion of what is good and bad about dance associations and their major annual get-togethers has never before been presented in print.

With honesty and astuteness she points out both mistakes and problems and comes to the conclusion that "it is easy for organizations to be criticized — but the burden must also be placed on the teachers themselves."

In a larger sense, however, what is amiss is even more basic. Although the words that follow will shock and disturb many, they represent what we at DANCE Magazine believe to be the true situation. It appears to us that dance organizations, if they are to fulfill a real role today, must do more than worry about increasing their memberships and straightening out their inside politics. They must take the responsibility for understanding and helping to solve the relationship of the dance teacher to the contemporary scene.

It is quite possible that eventually the associations will come to realize that they must accept the idea of a national organization, with its national, state and county bodies, as the best method for representing the increasing numbers of teachers of dance in this country. Doctors have their American Medical Association, lawyers their Bar Association, etc. It has taken years of good work, high standards and sincere dedication to get them the respect they now command. Individual dance organizations have been in existence for almost a hundred years, but so far have made little impression on the public.

The teaching of dance is a profession, indeed a very honorable one, but it is not really so considered in this country, and truthfully, despite a large number of excellently equipped instructors, dance teachers *as a whole* have not yet earned the right to be considered professionals. Differences, honest and petty, differences in terminology and technique, must eventually be resolved, still giving room for the enormous and varied flexibility that must exist for the teaching of the skills in an art form.

Especially must we recognize that we are in an era which seems inevitably to be leading to the control of dance teachers and schools by legislation which sets up minimum teaching requirements. In a number of cities and states, legislation has already been passed, none of it making really good sense in terms of representing a high standard of teaching. And there is more to come. Unfortunately, the chances continue that unless the teachers, through their local organizations, manage to set their own excellent requirements, that dance legislation will be taken over by arbitrary or unqualified persons or political bodies.

DANCE Magazine has been asked whether it is for or against such legislation. The question is more than a little academic since we believe that it is inevitable, and that although it may not be imminent in every community today, preparation should be made before it is too late. It is much harder to undo faulty work than to be prepared with a valid program. But, to answer the question more directly, we are *for* legislation *if it is properly adjusted and controlled by and for the dance profession itself.*

In order for this to happen the profession itself must set the standards of selectivity for qualified teaching. The associations can no longer play ostrich!

Good steps have already been taken: the National Council of Dance Teacher Organizations has presented basic Suggested Examinations for Teachers of Ballet and Modern Dance for entrance into dance associations. Both of these exams have appeared in DANCE Magazine (July 1954, July 1955, respectively), and in an early issue the National Council's recently completed Ballroom Dancing Suggested Examination will be presented. One for tap dancing will appear later in the year. Even more encouraging is the progress slowly being made by individual local organizations, of which the Texas Assn. Teachers of Dancing is outstanding. (*In a forthcoming issue we will bring you the outline of policies that has put this association in the vanguard.*)

The long pull is ahead. Individuals within their geographical areas as well as the larger organizations should be working together toward a common goal. The future will prove conventions as either pleasant but ineffectual trade gatherings or, on the other hand, as a powerful unit in the development of this country's dance profession.

LYDIA JOEL, EDITOR

Dance Recital Time...

and naturally it's Maharam again this year for the unusual in ideas brimming full with style, originality, and exciting color. Come in, any time, and see our glorious array of fabrics — trimmings — accessories — and practice togs. Get to know our designers — they'll be glad to help you with your problems and suggest color schemes for your forthcoming dance recitals.

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NEW DEVELOPMENT IN HIGHER EDUCATION

Dawn Lille at work in the Barnard College auditorium.

PHOTOS BY CLEMENS KALISCHER

Among the thousands of college undergraduates who prepare written a thesis in their final endeavors toward a Bachelor of Arts degree each year, there is a handful who recently have been granted special permission to present a dance project instead. They are the pioneers in what appears to be a stimulating new direction in a liberal arts education. Dance, now a prominent course of study in physical education and sometimes fine arts departments of our colleges and universities, is gradually becoming integrated into the entire schedule of higher education.

In the Liberal Arts School of Barnard College in New York City there is a course called *American Civilization,* whose purpose is to "assemble the material from many specialized fields for the understanding of American experience as a whole." Dawn Lille, a senior at Barnard last Spring, was asked to present an original dance, based on Nathaniel Hawthorne's *The Scarlet Letter,* for the Department's American Arts Festival. The work was accepted as her senior thesis. Dawn, a history major with several years of dance training, worked with 8 fellow students from the college Dance Group and performed the leading role of Hester herself. Faculty members Jeanette Schlottman and Marian Streng of the Dance Department were advisors.

A similar situation occurred simultaneously farther up the Hudson at Vassar College, Poughkeepsie, N. Y. where the English Department presented *Spectrum,* a ballet written and choreographed by Helen Trimble, '55, and accepted it as her senior thesis in English.

Happy precedents to a trend we trust will continue in similar intelligently designed experiments!

THE END

Faculty advisor Jeanette Schlottman, choreographer Dawn Lille and member-of-the-cast Joan Shelby at rehearsal.

Scene from "The Scarlet Letter" as presented by Dawn Lille for her senior thesis in history.

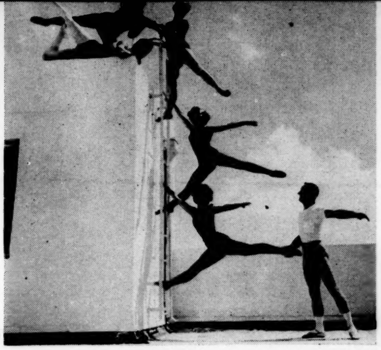
THE YOUNG DANCER SALUTES

The Ballet Guild of Greater Miami

BY RONALD ADAM

Laura Hopcroft as the Young Girl and Robert Pike as the Spirit of the Rose as they appeared in a recent Ballet Guild of Greater Miami performance of Fokine's "La Spectre de la Rose."

C. Paul M



C. Paul Murray

Director Thomas Armour, at right, and some of the members of the gifted young company enjoy a work-out in Florida's famed sunshine.

The Ballet Guild of Greater Miami was founded in 1951 to encourage and stimulate dance and its related arts, but it has gone far beyond its original aims. In 1954 the Guild not only had its own orchestra and musicians and a repertoire of fifteen ballets, it had actually produced a ballet whose story, music, choreography, scenery and costumes were by Miami people, danced by Miami dancers and applauded by Miami balletomanes.

From its early beginning, when twice a year, small but eager audiences filed into the huge Dade County Auditorium and at the end of the evening were excited, satisfied and remarking among themselves, ". . . I didn't know about ballet in Miami before, this really deserves support. I must tell my friends . . ." The Ballet Guild has slowly and forcefully been forming its place in the cultural background of our southernmost metropolis.

Existing for several years as a recital group called the Dancecrafters it was incorporated in the spring of 1951 as a civic ballet company at the suggestion of Thomas Armour, who was at that date appointed Artistic Director, a position he still retains along with that of Ballet Master for the company. There is also a President and other elected officers chosen by the members of The Guild at a yearly general meeting. Membership is open to all and requires only the purchase of a season ticket to both major productions. Other types of membership such as Patron and Life Member require larger donations. There is also an advisory Board of Directors composed of individuals whose ability and interest in the ballet is above average and who have positively proved their wholehearted support of The Guild.

The aims of The Guild are to encourage and stimulate dance and its related arts in the Greater Miami area and to offer the young dancer and artist of sincerity an opportunity to work in a ballet company of professional standards.

It is to Thomas Armour that The Ballet Guild of Greater Miami owes so much for its stature. His extensive background as dancer with some of the world's major ballet companies and intensive training under the great choreographers and teachers of Europe and this country has provided the young company with its necessary backbone of discipline and artistic integrity.

The dancers of The Guild are picked at auditions held at the beginning of each season, open to all students of dance in the Miami area. The only requirements other than being a capable dancer are that of attending the class of some Greater Miami teacher two or more times a week as well as all Guild rehearsals. Rehearsals for the corps begin from six to eight weeks before performance date, while the principals work on their roles for months in advance. This, it is felt, limits the company to the more serious and better equipped student only. Unfortunately the majority of the dancers come from three or four schools only, as the problem of dance school rivalry has its destructive element even in a civic company. Most of the dancers are students in their early or late teens, some others are older and are either dance instructors themselves with professional capacity or work in offices during the day. Naturally roles tend to fall to these but they are as often in the corps, backing up some younger principal.

Because of the old ballet story of high production costs and small box-office return, the number of major performances have been limited to two; one Spring and one Fall concert, both held in the Dade County Auditorium. There are also frequent appearances of The Guild dancers in concert form throughout the year on various occasions in the city and environs.

The Guild has its own orchestra under the direction of Vasilios Priakos who is conductor of The Fort Lauderdale Symphony as well as The Ballet Guild Orchestra. Its musicians are drawn from the University of Miami Symphony as well as the Fort Lauderdale group.

In the Guild's repertoire of some fifteen ballets are included several of the standard smaller ballet works; *Les Sylphides, Swan Lake — Act III, Casse-Noisette, Le Spectre de la Rose* and a larger group of original but traditionally handled ballets of Mr. Armour's devising such as *Romance*, a romantic modern-dress divertissement, *Echo and Narcisse*, the Greek legend with Debussy music; *Maritana*, a gentle satire on 19th century romantic ballet; *Faust Ballet*, a classical divertissement to the Gounod music and *Fête Italienne*, a suite of peasant dances to Rossini accompaniment. There is also a smaller and more recent group of works that should be particularly noted. The first of these is *Pantomime for Lovers*, adapted from a harlequinade presented at the University of Miami's Experimental Theatre, written by Peter Harvey. This very successful venture for which Mr. Harvey also designed scenery and costumes was choreographed by Thomas Armour to the *Eine Kleine Nachtmusik* of Mozart and was premiered in the Spring of 1954. During the following season further collaboration between Mr. Harvey and Mr. Armour brought about the production of *Beggars' Interlude* in the Spring of this year. The music for this larger ballet was written by a young Miami composer, Theodore Newman, who up until this time was little known. A modern ballet, *Beggars' Interlude* was developed around a theme supplied by Peter Harvey who also designed the entire production. Dancers in the premiere performance who received much favorable acclaim from the press were Gunnar Spencer as The Young Vagrant and Shirlee Johnson as The Wayward Girl.

Seeing the success of this ballet, as well as its importance to the artists of Miami, Mr. Armour has decided to make one all-Miami original work a regular feature of each concert. Plans are underway for the Fall premiere of Ruth Wolkowsky-Greenfield's comic ballet called *Invitation to the Chateau*, the title and plot of which are suggested by a play of Jean Anouilh.

It is hoped that eventually as The Guild increases in size and influence, it will be able to make short tours as well as contract noted stars to appear in solo spots at major performances. Such professional undertakings are long in the future but it can be expected that with the support of the Miami balletomane and the earnest industry of its artists The Ballet Guild will continue to develop and have some part in the forming of an intelligent taste in dance in our future audiences.

THE END

Russell Records
NEW
September Releases

154 — RAGTIME COWBOY JOE
JINGLE JANGLE JINGLE

155 — THE CAISSONS GO ROLLING ALONG
STRIKE UP THE BAND

156 — YOU'RE A GRAND OLD FLAG
DON'T GIVE UP THE SHIP
THE MARINES' HYMN

157 — A STRAW HAT AND A CANE
SOFT SHOE SONG

158 — MARY'S A GRAND OLD NAME
CECILIA

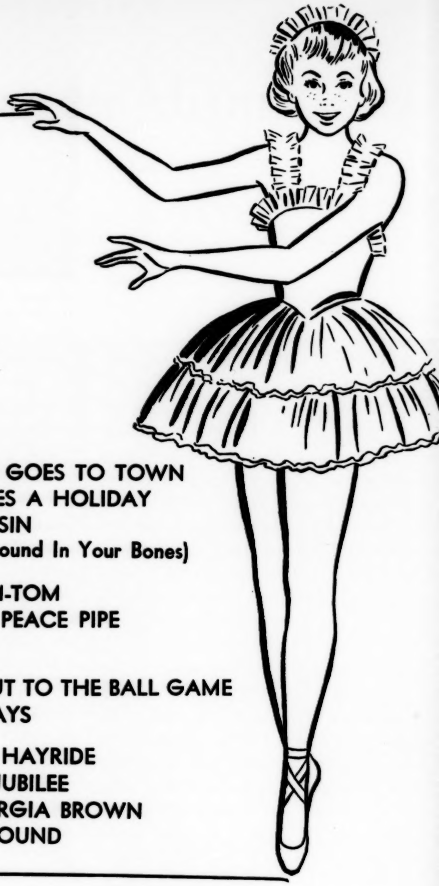
159 — GIVE A LITTLE WHISTLE
SWINGING ON A STAR

160 — MR. GHOST GOES TO TOWN
SATAN TAKES A HOLIDAY
'TAIN'T NO SIN
(To Dance Around In Your Bones)

161 — TOTEM TOM-TOM
PASS THAT PEACE PIPE
CHEROKEE

162 — TAKE ME OUT TO THE BALL GAME
SCHOOL DAYS

163 — LOUISIANA HAYRIDE
ALABAMA JUBILEE
SWEET GEORGIA BROWN
ALABAMY BOUND



RELEASED IN JULY AND AUGUST

137 — STEPPIN' OUT WITH MY BABY
138 — BAMBALINA
139 — I'M A LITTLE TEAPOT
140 — THE MOON IS BLUE
141 — JOSEPHINE
ONCE IN LOVE WITH AMY
142 — VAMP 'TILL READY
143 — TAP BOOGIE
DANCERS BOOGIE
144 — CASEY JONES
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TENDERLY
146 — MOUNTAIN GREENERY
A FINE ROMANCE
I GOT RHYTHM
THERE'S NO BUSINESS LIKE
SHOW BUSINESS
147 — CLAIR de LUNE
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WHO CARES?
151 — SCARF DANCE
BALLET MUSIC from
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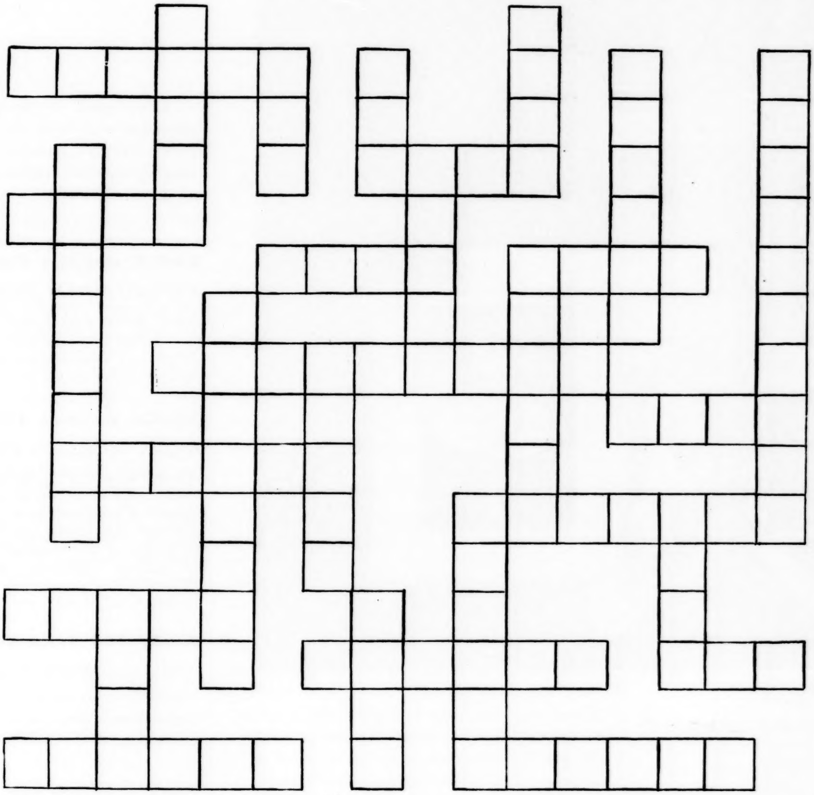
BY EMMA WOODY



Count the squares and fill in with words of the proper length
Words that read down are starred (*)

3 *letters*: leg, pas*, toe*
4 *letters*: back, heel*, knee*, plié, shoe, side, star, turn, walk
5 *letters*: barre*, hands*, music, slide*
6 *letters*: ballet, bourré*, dancer, French*, lights, mirror, second, tights*
7 *letters*: teacher
8 *letters*: glissade*, practice*
9 *letters*: arabesque
10 *letters*: Nutcracker*

for answers to puzzle see page 58

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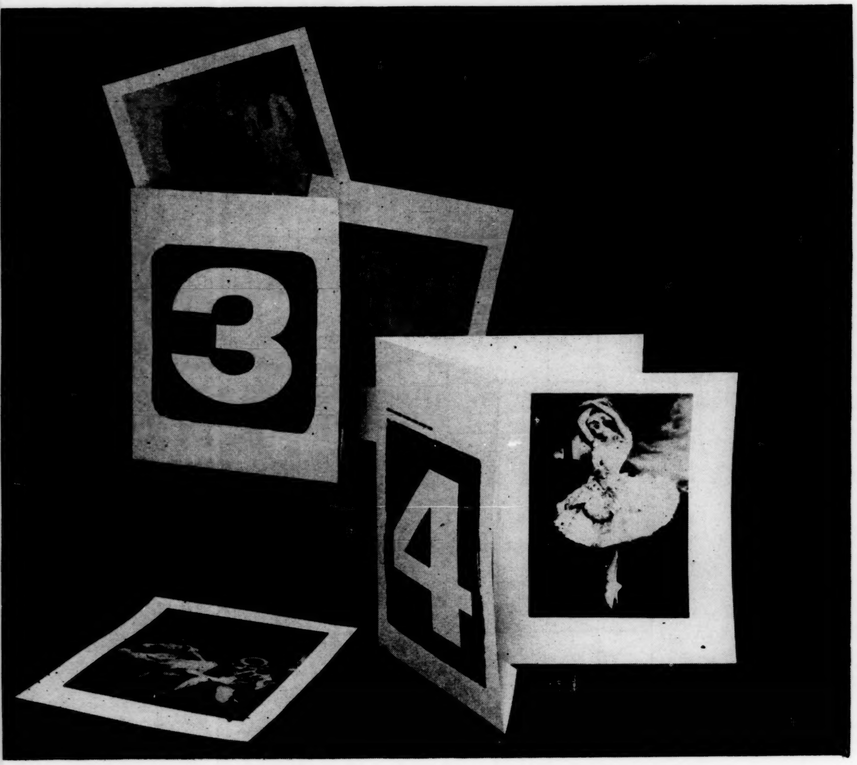

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Second of three articles on materials and approaches used in the teaching of creative dance to children.

Creative Dance for Children

BY LUCILE BRAHMS NATHANSON

In our first article (Aug. issue) we discussed fairy tales, myths and legends, and other external literary sources of material for classes in creative dance. This month we shall move a bit closer to the actual world in which teacher and students live and create. From this world come two endlessly flexible motivators for classroom activity.

The first still has to do with fantasy and consists of stories made up by teacher and students. Typical of this would be the dancing out of an imaginary trip to the moon, with the teacher and students cooperatively supplying the story elements as they go along.

More solidly grounded in reality are incidents extracted from the daily lives of the children. A favorite one is a sequence on "Going shopping with mother."

In all cases the teacher should take great care to emphasize and explore the dance aspects of the idea, rather than its more obvious pantomimic elements. And if the ideas suggested by the children do not seem to release dance possibilities, they should not be experimented with, but should be rejected at the outset.

A General Approach

Before breaking down our material more minutely, let us outline a general procedure to guide the teacher in finding material and setting it into motion in the studio. It is advisable that the theme be chosen in advance by the teacher so that she can bring in pictures, props, or any other objects she may wish to use to stimulate the children's own inventive process.

With the very young children, the four-to-seven-year-olds, the simplest procedure is to work out the story in improvised fashion with the teacher dancing right along with the children. But with older children, a more detailed procedure can be followed, and the class can be led into a discussion of the theme so that many different ideas can be culled from the suggestions of the children. The teacher should, however, have some definite ideas in mind in order to lead the discussions into movement concepts.

When creating a story line with small children, the teacher narrates and dances with the children, alternately doing movements with them or taking a specific role in relation to their movements. She progresses around the room, setting up space patterns and establishing spatial relations by leading the action to all of the corners so that the children associate the use of space with dance movement.

In addition to containing images which motivate movement, the narration should allow for time breaks in order to develop the themes thoroughly. Very often the children will add new concept or images to the action as it develops. If possible, these should be immediately incorporated into the theme, or they should be retained for future repetitions of the material. After the theme has been dancd en masse, the group can be divided for solo or small group dances of the various parts. With the four-to-sevens a repetition of the same story with incidental variations is suitable for a number of items because this age group likes to return to familiar themes.

A Trip to the Moon

Typical of a fantasy narration worked out in class by teacher and students would be an imaginary trip to the moon. The first time the trip is essayed, all take off together in one space ship, with a pilot, co-pilot, and other officers. The take-off is slow because there are so many in the ship, but when they finally get in the air, they zoom along, everyone in place in the ship until they land (Space relationships can be brought in here).

When the material is repeated, there might be a squadron of individual ships taking off one after the other and coming in for precise landings. Formation flying is another variation.

When the children land on the moon, they don space suits and stamp about pretending they are weighted down by equipment. They may encounter a moon-crater and have to walk on their toes around it, teetering on the rim, making sure not to fall in, for then the Man in the Moon might claim a victim, and the others would have to do a magical dance to rescue their friend.

After as many adventures as the children and teacher care to dream up, the return is made, again with flying and landing patterns.

Additional Fantasy Materials

There are many ways to stimulate the children to develop fantasy themes of their own. They can be inspired by other art forms, or they can be induced to relive dreams, nightmares, and other deeply personal experiences. The pitfall with the latter material is that it requires exceptional skill and experience on the part of the teacher so that the subject matter does not get out of control.

Easier to handle is the incorporation of other art forms as springboards. Here is an experiment that was tried with the ten-to-twelve-year-old group: Reproductions of colored pottery plates designed by Picasso were brought in by the teacher (Lydia Weissman). There were five plates on a single subject, each plate varying slightly in color and design.

One set of plates consisted of faces. Individually the children evolved moods suggested by the faces, and they enlarged these moods into movement patterns. After the children had all experimented with each face, the class selected the dances best suiting each picture.

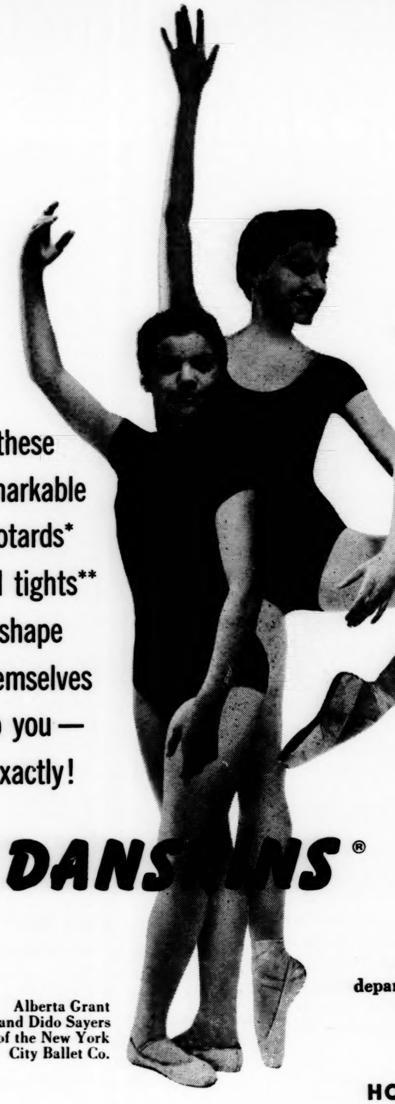
Landscapes can be used in the same way. These often lead to even more positive dance themes. The teacher may supplement the visual stimuli with qustions like, "What could be happening here?"; "Where do you think the incident is taking place?". Answering these questions in dance terms often produces provocative duets or small group compositions. And with older children, a sense of characterization and an awareness of group social structure can often result.

Using Music

In addition to its obvious rhythmic value, music is an excellent means of developing form in dance. For the child who is younger than six, the rhythmic value is paramount. For the oft-repeated record or selection familiarizes the child with a specific beat and frees him to move and create around it.

With children who are older than six, one must be aware of the pitfall of slavish "interpretation" or following of the musical form. As pantomime can become a stumbling block to full movement exploration, so can music interpretation (moving to the mood and musical form of a piece) inhibit compositional development beyond the elementary level. There are, of course, teachers who rely solely upon music, but as a result they do not succeed in establishing either a psychological or social rapport with the class.

So-called "mood" music can be used, but since children are inclined to dance to this kind of music at home when they are alone, I suggest using a minimum of this genre. More positive results can be achieved with program music and specialized material suited for children. *(continued on page 56)*



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CREATIVE DANCE

(continued from page

Selections suitable for children might
clude Prokofiev's *Peter and the Wolf* or
Saint-Saens *Carnival of Animals.* Folkv
Records produces innumerable exciting etl
recordings. There are many new sound eff
records. Ballads of the American Revolu
are colorful, as are other folk songs. And
recordings produced by the Library of C
gress Archives of American Folk Songs
most impressive.

Reality Themes

Although it is difficult to draw a hard
fast line between fantasy and reality ther
there are certain areas of material that
extracted almost exclusively from real
Among these are the everyday happeni
And nothing delights the four-to-seven-y
olds more than dancing out "what mot
does" or "going shopping" — themes
would hold no interest for the pre-adolesc

Jean Slavin has evolved a "Here and N
game for the four-to-sixes. It concerns a
with mother (since most children do
have a very clear conception of how fat
spends his day). Here is some of the
ration that accompanies this dance excursi

"We're Mommy early in the morning!
alarm clock goes off and wakes us. We stre
our fingers, toes, legs, arms, necks, heads,
of us. We start slowly to get up when
baby cries, and we have to jump up to p
her up. (This kind of action includes chan
in levels and dynamics).

"We hold the baby; feed her; rock h
take her for a walk in her carriage: W
walking with the carriage, we come t
hill and have to push the carriage up,
up to the top. And watch out! Don't le
run away down the other side!

"Home again and it's time to go shopp
Into the car we hop, and off we drive;
down this street; slow up for the corn
wait for the light; fast down the next str
(All this involves direction and te
change). Now we have to park the car
back in carefully.

"When we get inside the store, there
so many things we want; some are high, s
are low. When we have finished, we c
a big package to the car and back home
go, the same way we came."

The store theme has endless possibilit
with some children pretending they
shoppers and others pretending they are
jects in the store. A favorite among all c
dren is the toy store. But here the teac
should make doubly sure to stress the da
possibilities in lieu of pantomime.

With the teacher as the toy shop owner
one of the children as a toy buyer,
dancers select their roles. In each case,
cuss the movement quality of the toy select
For example, if a child decides to be a b
bag, it might be brought out that a bean
is heavy and floppy; it has no set sha
each time it falls to the ground it colla
in a different position; and when it is pic
up it is limp. Other interesting toys

jack-in-the-box, cowboy doll, rocking horse, soldier doll, rag doll, clown doll, a "Slinky," or a rubber ball.

The children from four to seven have intimate experience with playground equipment. And so it is possible to have them devise little dances about how they use the swings, see-saw slides, merry-go-round, jump rope, stilts, etc. Or they can pretend that they are one of the pieces of equipment being used by different kinds of children.

Trips and Holidays

The public school teachers make such thorough inroads into the themes having to do with travel experiences or holiday celebrations that there is not too much fresh material for the dance teacher to explore. But here and there something new does emerge.

A "what I did on a trip" theme was tried for a class of four-to-seven-year-olds, and one little four-year-old who had been to Havana, did a dance depicting a peacock. The other children were so intrigued by this bird, which they had never seen, that the teacher brought in a picture of a peacock, and the other children all tried their own peacock dances.

An off-beat variation on the holiday observance theme came from a class of eight-to-nine-year-olds, who were interested in Negro History Week. They went to the library to do research on the story of Harriet Tubman and her exploits on the underground railroad. In "A Treasure of Folk Songs" by Sylvia and John Kalb (Bantam Book) they found a song called "Follow the Drinking Gourd" which is an allegorical treatment of the instructions for runaway slaves to find the trail to freedom. With this and similar material they made an exciting dance of fearful runaway slaves and their ultimate joyous finding of freedom.

The Circus

A theatre experience usually remains firmly embedded in the memory of a child. And it is recalled with pleasure and clarity. One of the most fertile of theatre ideas for all children is the circus. The younger children enjoy recreating a circus parade or the animals in the circus. The older groups have all of the circus program upon which to draw.

The titles from a recent season of Ringling Brothers, Barnum, and Bailey production are most enticing for the adolescent level. Here are some of them: "Acclaimed Aerial Artists," "Boisterous Buffoon Brigade," "Desperately Daring Deeds," "Exceptional Equine Exhibition," "Matchless Manipulating Mammals," and "Peerless Performing Proboscidians."

Seasons

The seasons often overlap into other types of material (especially holidays and vacations), but they can be nicely used for their purely weather characteristics. And with this emphasis, they are especially interesting to the four-to-sevens.

They can be approached abstractly. For example, the autumn has falling leaves, piles of leaves in which to jump, wind-blown leaves, and birds flying south. The winter has cold winds, ice-skating, snowflakes, snowmen, snowballs, and icicles which crack, and fall, and melt slowly.

If the teacher wishes, she may combine seasonal activities and phenomena into a little narrative containing the elements of continuity and form. Here is a simple example (to indicate how to use the material, I have capitalized the names of characters in the narrative and underscored the movement suggestions):

"While two little girls, Janie and Linda are asleep one winter night, the North Wind *blows* hard all over the houses, trees and ground. He blows the Snowflakes around in a flurry. (Snowflakes must remember that they take a particular shape and do not lose it until they *melt.*) The North Wind freezes the pond.

"Janie and Linda wake up in the morning to see snow all around, on the ground, trees, and houses. They rush to *get dressed* and they *help* each other put on their warm clothes — heavy boots, mittens, scarves, and caps. Out into the snow they *run* and *jump, roll* about *make snow-balls* and finally *make a snow-man,* who is put together by *rolling* big balls of snow.

(*continued on page 58*)

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CREATIVE DANCE

(cont'd from page

"Off they go to the lake where they solo *figure-skating* and then the two of th *skate together*. As they go back home, t notice the big Icicles hanging on the e of the roof. It is so cold that some of th *snap off* and *crash* to the ground, break in many pieces. (Percussive falls are u here). As the Sun *comes out* and warms earth, some of the Icicles drip and slo *melt* (sustained fall). Others *melt* a little then *break* (sustained to percussion) others *fall* and then *melt* (percussive to s stained). Just then the North Wind *bl* up again. He blows the girls right into house, and he blows more Snowfla around."

Needless to say, any variety of details m be added to this story. And the other seas may be treated in the same manner.

The children between six and eight interested in the natural world around the Pets, trees, sun, moon, stars, bees, a mountains, oceans, all attract their attenti The *Life Magazine* articles on "The Wo We Live In" are very useful for motivati and their extraordinary illustrations and cl documentation are a big help.

Communication

As the children grow older, they are m concerned with people and with human lationships. They enjoy depicting people a bus or in a doctor's waiting room. Obser tion of what people do and how they it can be developed here. They can carry assignments to watch and catalog the mo ment characteristics of old people, speci members of the family or social circle, b drivers, babies, etc. And they can bring lit movement studies into class.

They can be taught to ask themsel "Who am I?," "What am I?," "Where I?," "What am I doing?". And through the they will acquire a greater awareness projection and communicative expression. T final test of their success will come fr their classmates, who react spontaneously a good or poor role interpretation and c be taught to discern when and why a p is not convincing.

(to be continue

PUZZLE ANSWER

(from page 5

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HOLLYWOOD AND LAS VEGAS

BY TED HOOK

HOLLYWOOD CONSOLIDATED

Lisa Lang back in Hollywood after finishing her first motion picture assignment with Jack Cole on the film version of "Kismet"... **Hermes Pan** winding his choreographic chores on "Meet Me In Las Vegas" costarring **Cyd Charisse** and **Dan Dailey. Gene Kelly's** "Invitation To The Dance" has passed the preview stage and will get a Nov. release... **Alex Romero** will stage the dances for Metro's "Gaby" with **Leslie Caron**, John Kerr and **Taina Elg. George Chakiris** of the chorus has been handed a 7 year contract at Paramount after two successful screen tests under the direction of Robert Alton... **Dave Robel** who did such a grand job on "Daddy Long Legs," has completed "The Girl In The Red Velvet Swing" ... Young **Stephen Papich** currently choreographing "The Rains of Ranchipur" for Lana Turner at 20th Century Fox ... **Al Gilbert** gets his first film assignment as choreographer for Republic's "The Twinkle in God's Eye"... **Rod Alexander** still on location in Maine for "Carousel" where Gordon MacRae has replaced Frank Sinatra.

Jimmy Doolittle's Greek Theatre has been SRO all season with the **New York City Ballet... Jose Greco** and **Katherine Dunham** have also had outstanding success at this alfresco house... **Robert Alton** busy in New York with "Delilah" costarring Carol Channing and Jack Carson; local dancers **Chad Block, Barbara Lee, Bernell Deitsch, Mark Aldon, Rudy Del Campo** and **Helen Silver** are set for this Broadway musical; later in the season Mr. Alton plans to do another musical titled "Three Tigers For Tessie"... **Mata & Hari** scheduled for 4 more Ed Sullivan shows this season... **Marge and Gower Champion** into the Cocoanut Grove of the Hotel Ambassador for a 4 weeker... Ernie Glucksman, producer, has contracted "Hit Parade's" **Tony Charmoli** to choreo "Show Biz" on NBC-TV Oct. 9th.

LAS VEGAS

The Sands—Producer Jack Entratter now presents stars at two strip hotels since The Sands took over the failing Dunes just a block away. Choreographers **Bob Gilbert** and **Renee Stewart** are busy staging numbers for both hotels and it's quite a task to surround Lena Horne (Sands) and Frank Sinatra (Dunes) with extravagant production numbers.

The Flamingo—Choreographer **Ron Fletcher** the happiest guy in town since the management decided to give him a new stage as a reward for his fine productions over the past three years. **Ted Priour** has replaced **Dick Nordt** (currently working on Ice Capades choreography) and Bill Carter remains.

(continued on page 87)

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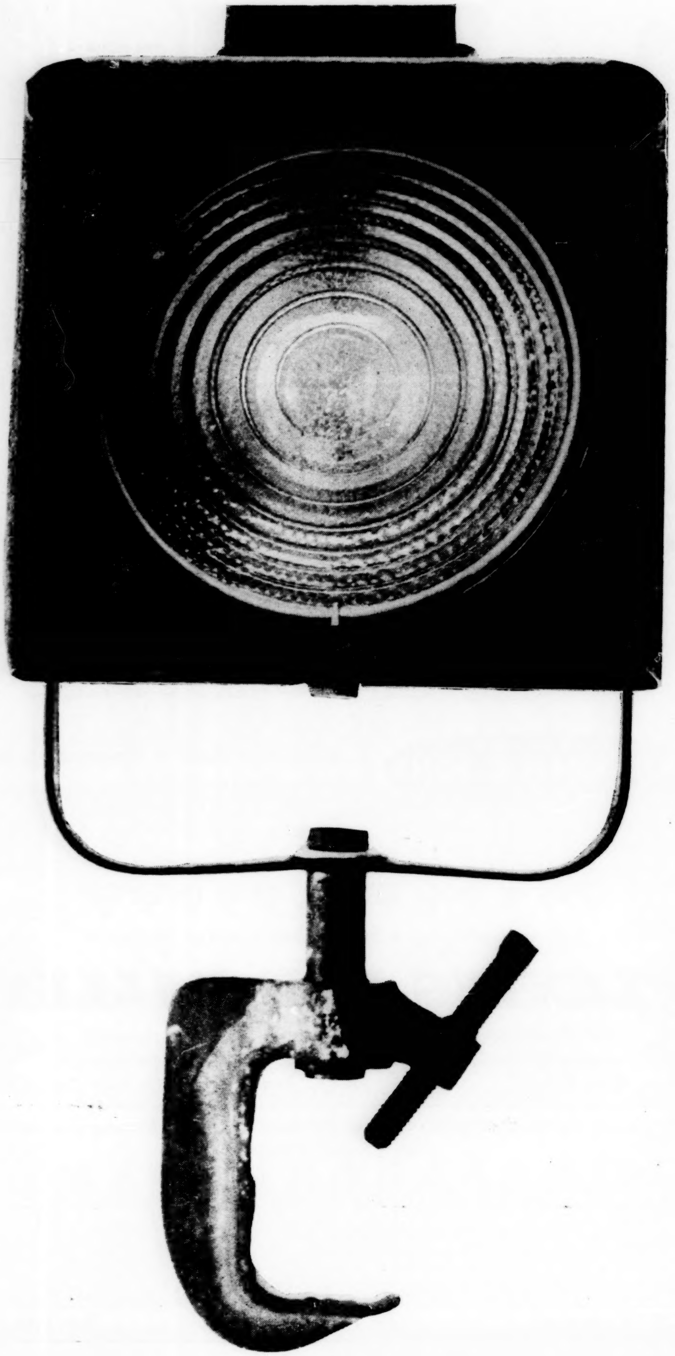


HANDBOOK OF DANCE STAGECRAFT

BY TOM SKELTON

PART I

INTRODUCTION

Dancers are a hardy lot. Otherwise h could they see the wild assortment of stag the American theatre offers them and st have the courage to start the rehearsals th lead to performances.

I have seen many theatres, representing i vestments of thousands of dollars where t janitor has kindly waxed the floor; whe the expensive but embarrassing electric cu tain rattles closed at a snail's pace; whe the ornate doorway in the back of the sta wall cannot be masked by a drapery; whe the brand new lighting equipment does n yet have bulbs; where the gold lamé draperi make it very difficult to concentrate on t dancer; where the class rooms in the ne building must serve as dressing rooms; whe the high school boys used screw drivers open the spotlights; where the architect fail to plan a way to reach the auditorium ceili spotlights; where the switch for the red fo lights is in the star dressing room and t blue and white switches are behind the tw pianos that are stored behind the stag where the janitor who has the key to t equipment room is off for the day; where t band department's stored kettle drums and the basketball apparatus jut out onto the stage, where you can never see the lower half of the dancer's body from the audience.

Nor is the professional theatre any better off. Real estate value usually cramps the stage area impossibly, and high rental makes proper equipment unfeasible. The only advantage is the experience of the designers and crews who have somehow tightroped their way around some of the basic problems and often still have enough imagination to aim at perfection. Do these things discourage the dancer? Never. It's an admirable spirit. But, too few dancers realize that they must master lighting, stagecraft, and costuming, as well as the *barre.* For while the actor should, and often does, understand these tools, there are also well-established basic techniques and sensitive experts in the theatre to fill his ordinary needs. But not so with dance! I hope in these articles to discuss some of the non-dance problems of dancers in performance and offer suggestions which, combined with his indomitable imagination, may help him achieve a greater artistic freedom through familiarity with the technical problems he faces every time he gives a performance.

LIGHTING

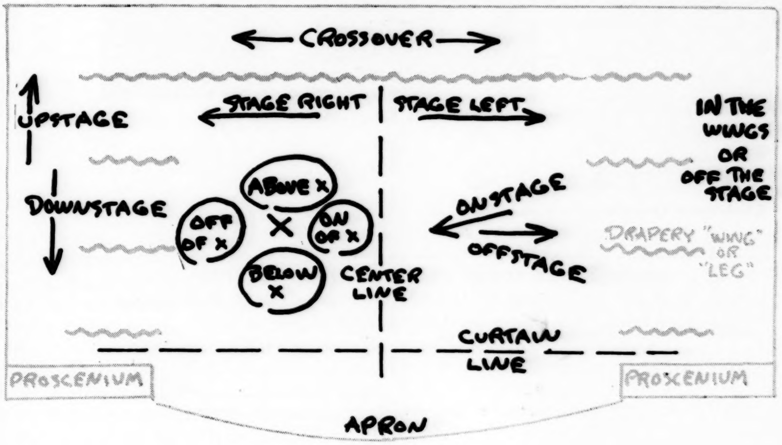
Most dancers today seem to be very much concerned with their lighting, which is as it should be since good lighting can be a very expressive tool. While it may not be true that good lighting can "make" a dance great, it is certainly true that good lighting can make a good dance better, and that bad lighting can ruin even a fine dance.

There are many barriers between the dancer and good lighting, but each can be hurdled with enough imagination, common sense, and perseverance — attributes not usually lacking in a dancer. The obstacles, basically, are three:

1.) Inadequate theatres with inadequate lighting equipment. Despite the numerous university and professional theatres with enough equipment so that "only imagination is needed to use it properly," the majority of America's auditoriums have not yet come out of the footlight-and-border period of gaslight development. The gaslights have been converted to electricity, but the resultant lighting is more or less the same: distortion of the footlights, brightness at the top of the drapery or drop that pulls the eye away from the dancer, and somehow there's never enough light, even when the glare is blinding. *Solution:* Although bad facilities and lack of technical assistance are powerful enough reasons to drive the less-than-dedicated dancer out of the field entirely, they are frequently only an excuse for a lack of imagination. Gooseneck lamps, borrowed photofloods, and many other improvised spotlights (which I will discuss in detail later) can substitute quite adequately for expensive equipment. And a little experience with substitutes will better prepare the dancer to take full advantage of good equipment and good technicians when the opportunity arises.

2.) The fact that ballet is usually done in repertory often means that one performance may require several entirely different approaches in the lighting to meet the requirements of the several different ballets. *Solution:* A setup that assures you of a good basic dance lighting for all types of dance, with enough flexibility to permit you to solve the special needs of each ballet.

3.) Inadequate precedent in dance lighting. The various time-proven theatre techniques have often by-passed the very special requirements of dance. There are very few technicians who have specialized in dance lighting, so if the dancer is lucky enough to have a trained technician at all, the chances are that the technician brings with him a set of pretty definite opinions based on experience in drama lighting, which are only slightly applicable to dance lighting. *Solution:* The dancer must have enough understanding of the established theories of stage lighting so that when he suggests deviations for the special requirements of dance his technician can understand both the method and the reasons. I remember a dance production at a university where the lighting designer, recognizing the fact that his dance lighting must be different than his drama lighting (a field in which he did not lack experience), accomplished the transition simply by deepening the colors of his regular style of lighting. All of the ballets that evening became quite ludicrous under the heavy magenta and pale green set-up, the makeup and costumes which had been so carefully hand-dyed were destroyed completely. But he must not be criticized too harshly, for his attitude is no different from many of the theatre's most talented and experienced technicians who do not take dance very seriously, believing that all it requires is more and richer color, like a nightmare section of an expressionistic German drama of the 30's. *(cont. on pg. 63)*


Stage Geography

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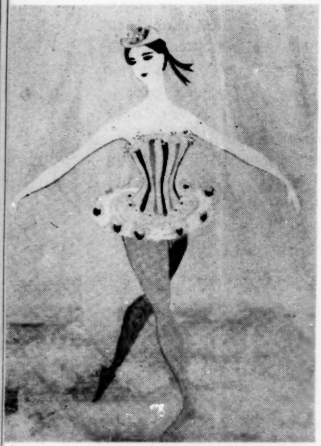

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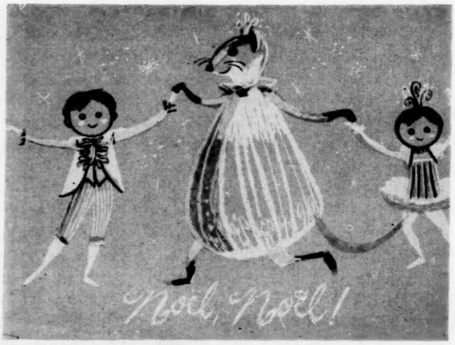

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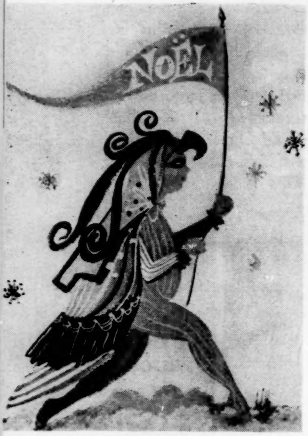

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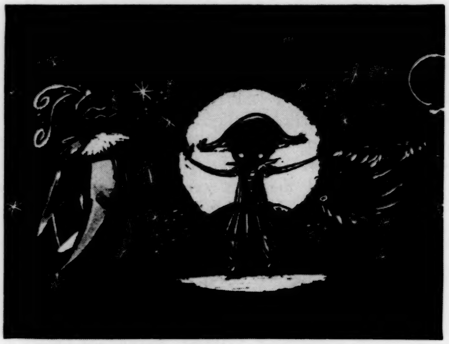

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LIGHTING *(continued from page 61)*

If a choreographer talks to a fledging designer in terms of "murky reds" and "cold streaks that push me down," or remarks that "now remember, dance is different" with no further elaboration — then he will deserve what he gets in terms of bad lighting, patronization, and little cooperation. Every play director knows exactly which scenes require relative emphasis, which parts of the stage are most important and when, where shadows are distracting and where they are helpful — and he can quietly explain this to his technician, and can usually suggest methods of achieving it. True, dance is more abstract and cannot so easily be pinned down, but if the choreographer does not understand his work well enough to be able to explain it in terms of light, he certainly can't expect clairvoyance from his non-dancing technician.

Not that the dancer must know all of the technical details of stage lighting, for rarely is he required to hang and focus the spotlights himself, but he must be able to tell his technician where he wants the "streaks of cold light" to land on the stage floor so as to help rather than destroy the choreography. And he must know enough about the possibilities and limitations of stage lighting to be able to look at the result critically to be sure he's getting proper visibility, mood, and emphasis in relation to the choreography. The unfinished costumes, broken leg of the leading dancer, and the unrehearsed curtain calls are apt to prove very distracting to the choreographer at the lighting rehearsal the night before the performance, unless he has prepared himself instinctively to recognize good lighting with the same diligence with which he instinctively knows when he is "turned out." When all is said and done, it's his responsibility, and only his responsibility, for only he knows what he wants the choreography to say.

Next month we'll discuss stage lighting as a preliminary to dealing more specifically with dance lighting. Each month I will introduce additional words of a technical nature, hoping that, if you are not already familiar with them, you will study them diligently to prepare yourself to better understand later articles. The illustration on page 61 deals specifically with directions, or stage geography.

If the dancer is standing on "X," facing the audience, he is surrounded by a backdrop curtain, three "legs" or "wings" on his right, and three "legs" on his left. If he moves all the way across the stage to his left (to Stage Left) he is "crossing onstage," and finally exits "into the wings" or "off the stage." Since the original stages were slated towards the audience to permit better visibility, the terms "upstage," "downstage," "above," and "below" all derive from this ancient convention (not so ancient, as a matter of fact, considering the fact that Philadelphia's much-used Academy of Music still has a slanted stage).

(continued next month)

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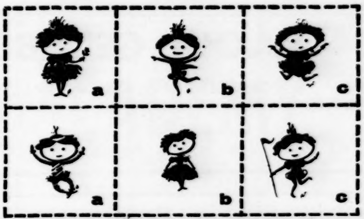

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LETTERS FROM A BALLETOMANE IN EUROPE

BY SAUL GOODMAN

Part II

Paris

I did not arrive in Paris until just two days before the opening of the New York City Ballet's one-week engagement, and then discovered that they were all sold out. An amusing situation occurred because I had invited a friend to attend a performance with me. The lady is a famous French actress and when I arrived in Paris and phoned her, she said she'd like very much to see our ballet company. I had previously written and extended the invitation. It was a little embarrassing for me to explain the ticket situation, which I had to do in French. However, she had played at this theatre at one time (The Champs Elysées) and was able to secure two tickets through the management. Due to an injury, Eglevsky was unable to dance, and *Scotch Symphony* was replaced by *Serenade* as the opening ballet. This was followed by the best *Interplay* I've ever seen this company dance. My friend was much taken with Todd Bolender, and I thought Melissa Hayden was in top form. Next came *The Cage*, which Paris is wild about, and finally, *Western Symphony* which was the smash hit everyone had predicted, with the entire cast dancing very well. The weather here has been awful and many of the dancers have caught colds. Jacques D'Amboise really was quite ill, but somehow managed to dance and captivate the Parisians.

Patricia Wilde, Michel Renault, Melissa Hayden and Kelly Brown meet in Paris.
photos by the author

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I noticed a listing in *This Week in Paris* (similar to our *Cue*) — marked "Visages de la Danse," and without knowing what it was about, I attended the first of what is apparently a weekly series of performances sponsored by an International Club of the Dance. What I saw was a program that included modern, ballet, oriental, and folk dancing. Some of it was good, some not so good, some of the dances professional and some semi-professional. But I am unable to give any further information as no programs were available, and I could get no listing of the performers. It was exciting for me to watch the final performance in Paris of *Western Symphony* from the wings, even though the view is not as good as from out front. But the cheers that greeted the dancers and Mr. Balanchine at the curtain calls were thunderous. Each of the girls received a red, white, and blue bonnet. The company left the following morning for Lausanne, Switzerland on an 8 A.M. train, and three people missed the train.

Mme. Preobrajenska and class

Mme. Egorova, at right, and class

I went to watch classes given by Mme. Preobrajenska (now 85 years of age) and Mme. Egorova and was amazed at the agility, patience and perseverance of these grand ladies of the dance, who once were the toast of the ballet world.

I again attended the Opera on the following Wednesday and saw a program that consisted of *Les Noces Fantastiques, Guignol and Pandore* (both by Lifar) and ended with *Etude*, a very lovely ballet by Harold Lander, originally staged by him for the Royal Danish Ballet. This is another of the classroom exercises type of ballet, beautifully staged and lit, and costumed in black, white and grey. The grand jêtés of the boys, danced at high speed cross-stage, were something to see. Mr. Lander

(continued on page 66)

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Balletomane

(continued from page

is now ballet master here and is prepa
a new ballet to be done in the fall.

Tomorrow I return to London in tim
catch the last two performances of Sad
Wells.

Lon

The matinee performance was *The Slee*
Beauty and, since it was the last day of
season, there were no seats, but I mana
to get standing room. Standing room is lim
to about thirty-five people with ample s
and no pushing. Princess Aurora was dan
by Svetlana Beriosova. This was only
fourth performance in this role, and she
excellent. She is definitely worthy of danc
this great classical role and shows tremend
promise of true ballerina quality. The Bl
birds were danced well by Anya Linden
David Blair. I felt the production as a wh
could stand some tightening.

Balletomane friends here had purchase
ticket for me, long in advance, so I could
the last performance with them up in
gallery. I had been looking forward to sitt
among "les enfants du paradis." The op
ing ballet was *Three Cornered Hat* which
more old hat than anything, but David Bl
danced the role of the Miller extremely w
and gave the ballet some flavor. Next ca
Madame Chrysanthème (yes, again) and fina
Act 3 of *The Sleeping Beauty*, this ti
danced by Violetta Elvin with Rowena Ja
son and Brian Shaw as the Bluebirds. Bri
Shaw is surely one of our best present-d
Bluebirds. The enthusiasm of the gallery
terrific. Its applause continues long after t
rest of the house is out for a smoke. Duri
the intermissions ballet discussions are thi
and intense.

At the end of the performance Ninette
Valois made her customary closing nig
speech, expressing much gratitude for t
season just ending and high hopes for t
season to come, which begins in Septemb
with the American tour. Unfortunately, t
Ballet Rambert was opening on the day I l
London, so I could not see them, nor cou
I see *Persephone*, Robert Joffrey's new ball
which he came to London to stage for th
company. But I guess one cannot get to ever
thing, and I am thankful for having be
able to see as much as I have.

I have saved a highlight of my London vi
for the end of this letter. I did not menti
in my Paris letter that I had met Alicia Ma
kova there. She was appearing at a chari
benefit called "Festival of Stars" which I a
tended to see what was going on, for I cou
tell nothing from the street posters all ov
Paris. I didn't even know that she was
Paris, having last seen her the final day
the Ballet Theatre season in New York aft
her historic Giselle with Erik Bruhn. Looki
wonderfully well, she was seated at a de
signing autographs and I could hardly g
a surprised "hello" in sideways. It was i
possible to talk there, but she did say th

Alicia Markova in Paris

she was returning to London the following week, and since I was to be there too, I suggested that we meet. When I returned here to London, I phoned her and asked her if she'd like to see Orson Welles in *Moby Dick.* It wasn't until we were seated in the Duke of York Theatre that she told me that this was the theatre in which the Markova-Dolin Company had first danced in 1935. We both enjoyed *Moby Dick* very much, and I am sure that being in that theatre again held much nostalgia for Miss Markova.

I am practically on my way home, for I shall soon be Paris-bound to spend three days there again before flying to New York. The weather is much improved. In fact. I'm now thinking it will be very hot when I get back home.

En-route — Paris to New York

I had three evenings in Paris before boarding the plane. The first night, I saw *"Oklahoma!"* which was fine and a big hit. Gemze de Lappe and Kelly Brown did beautifully in the dream sequence ballet. Wednesday night was ballet at the Opera again. The *Tragedy of Salome* with Lycette Darsonval in the leading role, followed by *Divertissement* — really a Lifar version of *Princess Aurora* revised to include as many dancers as possible. Liane Dayde was Aurora and Micheline Bardin and Michel Renault danced the Bluebirds. The evening ended with a rip-roaring *Prince Igor,* with Michel Renault outstanding. My last evening was spent in the courtyard of the Louvre, where the Marquis de Cuevas had staged an outdoor spectacle of *Romeo and Juliet* with Marjorie Tallchief and George Skibine in the leads and Serge Golovine featured in a solo variation. An impressive performance done on three levels of a specially constructed stage, it employed hundreds of performers, both singers and dancers. The dancing was beautiful but it seemed miles away from me.

The Marquis de Ceuvas and workmen toast the outdoor Paris premiere of "Romeo and Juliet."

And now, on the plane, I'm preparing myself for settling down for awhile. These have been wonderful adventures for a ballet enthusiast and I hope you, too, have found pleasure in reading about them. *THE END*

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BALLROOM PANORAMA

BY DOROTHEA DURYEA OHL

There were several new presentations i the ballroom field at the conventions thi year. At the DEA, for instance, these wer the novel ideas:

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Still in the field of ideas, The America Society Forum aroused much interest. Among the topics discussed were: Are large recitals on the way out?; Mixers; Class procedure and formations in the maneuvering of large ballroom groups; Party Stunts; Ballroom dance productions for recitals.

At DMA's N. Y. meeting the greatest interest in the ballroom schedule seemed to be in the presentation of Mambo and Cha-Cha by Joe Piro, better known as "Killer Joe." (See page 40).

The first all-day ballroom session of the Texas Assn. was so successful that plans were made for the organization of the permanent ballroom dept.

Random thoughts on convention ballroom work, not necessarily limited to the '55 conventions: Why do some convention teachers have to refer so constantly to their notes, that the hapless class must be kept repeating the previous combination endlessly, while Teacher reads ahead to discover what's next? . . . Why do others spend so much time on something relatively simple and then rush you through a much more difficult maneuver? . . . Why do still others present work which is beautiful to watch as they demonstrate it, and is deceptively easy for the experienced teachers taking the work, but later proves far too complicated for any but the most advanced pupils? . . . Why do some have a tendency to act as if they are officiating at a morticians' convention? What's the matter with a bit of lightness, a touch of humor? Dancing is not a deadly serious affair no matter how seriously we take it. It's an act of enjoyment so let's show a little pleasure in it.

In general the picture of ballroom work presented at the various conventions this year is a very good one, with much valuable material available, and greatest interest appearing to be in the Latin-American offerings, with Cha-Cha and Mambo leading in that line, and Merengue now beginning to make its presence known. Nowhere did I see Paso Doble mentioned, but that doesn't mean that it wasn't included some place. It's fun for the kids to do, and colorful for the visiting Moms and Dads to watch.

THE END

REVIEWS: *New London*

(*continued from page 13*)

times he becomes ponderous. For this Festival, however, he was in top form. There was a springiness and a feeling of liberation in everything he did. It was Limón at his best, and that is a dance-image to be cherished.

Connecticut College commissioned a new work from Doris Humphrey. Called *Airs and Graces* (Pietro Locatelli), it was meant to be a series of playful variations on 17th and 18th Century musical terms. Despite piquant items like Double Relish, Devil's Interval, Bite on a Third, Quaver with Four Tails, and Passing Shake, the work never really took wing.

Pauline Lawrence's costumes were of the attic-on-a-rainy-day variety. And Paul Trautvetter's curve of spaghetti around a bench did not add visual distinction. The work was performed by Lucas Hoving, Ruth Currier, Betty Jones, and Lavina Nielsen.

Miss Humphrey also revived her 1931 opus, *The Shakers*, for members of her Repertory Class. It was twice performed, with a different group of women each time and the same men for both performances. The second contingent had far more intensity than the first, with Caroline Scothorn luminous as the Eldress. The accompanying solo voice was warmly negotiated by Betty Jones.

Lucas Hoving and Lavina Nielsen are both such fine performers that one expects the same high standard in their joint choreographic efforts. It rarely seems to be forthcoming.

They added two more sections (*Summer* and *Autumn*) to their comic duet, *Satyros: Spring*. In the original work there were some delightful dance variations on the age-old chase of faun-after-nymph (but faun captured by nymph). The new sections extended the chase into marriage and infidelity. The Marriage scene had amusing bits of invention, with the wife entertaining her bored spouse with finger cymbals and hoop rolling. But the closing episode was pure cliché.

The presence of Pearl Lang and her Company was like a vernal breeze, principally because Miss Lang's dancing and choreographic style contrast so vividly with the Limón style. There is in Limón's work a strong feeling of mass, of third dimension. But it is a sculptural third dimension — palpable, solid, based upon the body in relation to itself.

With Miss Lang the third dimension is a linear one, more turned outside of itself and related to surrounding space. Whether she is still or in motion, one always perceives a clear-cut relationship between the vertical and horizontal planes, and so watching her is refreshing, almost restful, no matter how intensely dramatic the dance content.

Next season at New London, we should like to see more of this kind of variety and contrast, through the inviting of a wider range of guest artists. Perhaps it would even be fitting to have two resident companies — Mr. Limón's and another of comparable stature.

THE END

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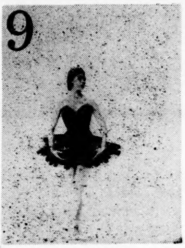

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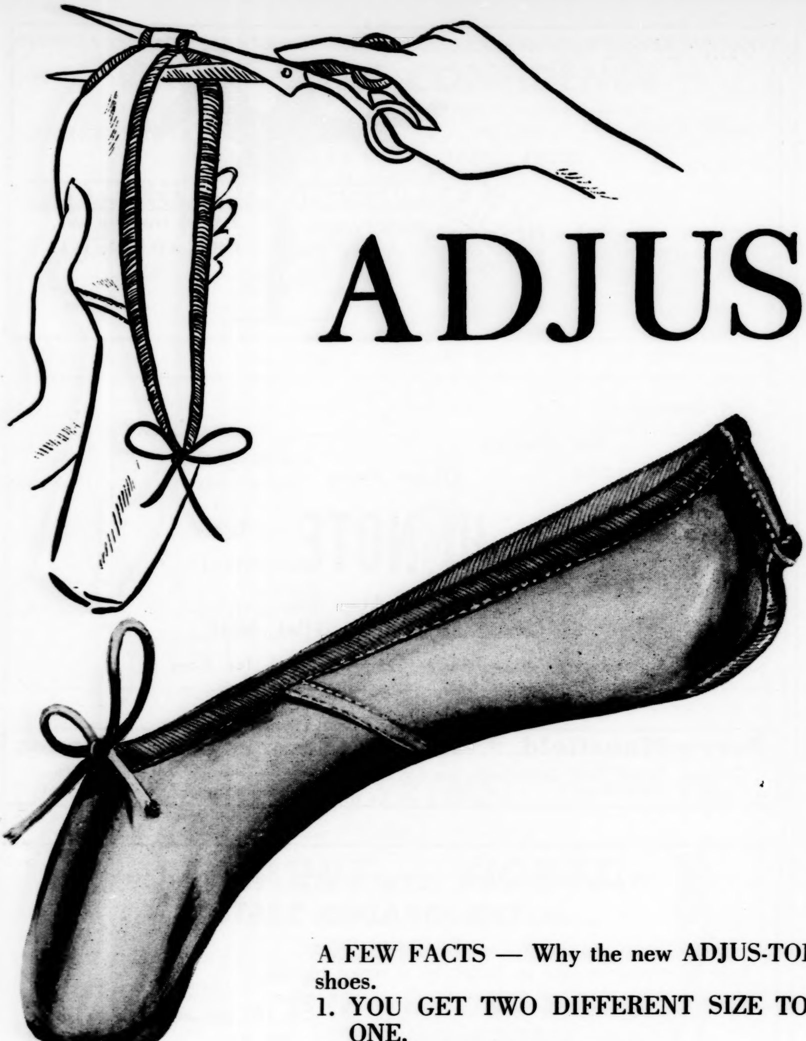

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Theater-Berlin *(continued from page 23)*

something of the unique spirit of this city. From watching only a few classes during the first week of rehearsals it is, of course, impossible to make any definite statements. The one thing to say, however, is that every one of her collaborators, including her chief designer Jean Pierre Ponnelle, a young French painter who may, in the distant future be called the heir to Christian Berard, speaks of their mutual work with an enthusiasm not often encountered in German artists. The result may look startling, frightening, perplexing, or just whimsical, bizzare and stilted, but it certainly will not be dismissed as run-of-the-mill conformism and it will challenge the reaction of the spectator. This is much more than one can expect from any choreographer in Germany today.

While Tatjana Gsovsky's choreographic style is generally accepted in Germany as an example of neo-classicism, and she likes to call it thus herself, it is difficult to imagine that an American public, with its experience of Balanchine, will agree to her use of this phrase. Psychologically twisted, with artistic trimmings, it excels in breathtakingly beautiful poses of sustained elegance. Her genuine knowledge of and deep insight into the problems of modern art have shaped her compositions, but it is needless to try to trace them to a certain painter or sculptor, as they are undoubtedly a product of her own, overwhelmingly fertile imagination. Indeed, observing her "danced pictures," one is tempted to ask if her unusually strong talent for picturesque grouping has not harmed her gift of inventing continuous movements. If ever the chapter about the influence of modern art on choreography is written, a long paragraph must be dedicated to her work. In this respect she is not easily to be compared with any other choreographer anywhere.

It is to be hoped that she will be judged according to her intention. What one may certainly not expect is a display of technical fireworks. After all, her company is yet too young for such things. And Tatjana Gsovsky is not trying to over-reach herself. She knows too well that in bringing a company to the United States she is representing the post-war German ballet scene, and she will do it to the best of her own quite personal, individual ability and that of the talented young dancers with whom she is working. *THE END*

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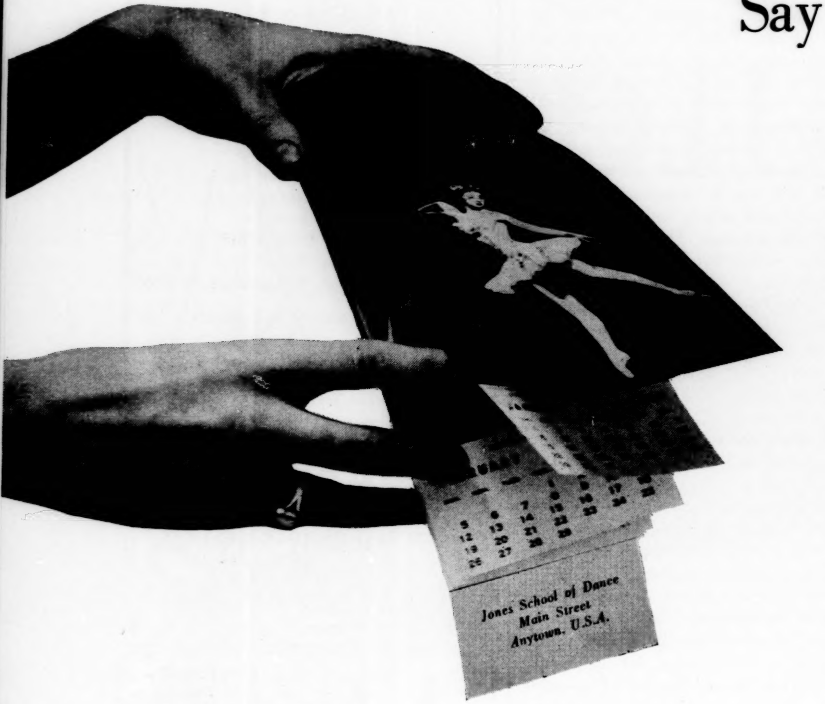

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Primer for Parents

(continued from page 43)

victions concerning why, where and when a child should perform.)

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"I think all children should have the knowledge of and practical experience in the arts as part of their cultural background. Since our school program does not include dance, I want to enroll Pam in ballet and Billy in modern dance class." (I looked with deep respect on this intelligent mother.)

"I always wanted to be a dancer and I'm hoping my dreams will be fulfilled in my little girl."

"John and I love good dancing and our children want to learn because they, too, love it." (There is no better reason for anyone to study than this.)

But strangely enough in all the years of posing the question, "Why are you giving your child dancing lessons?" only a few mothers, and those usually former modern dance students, have said, "Because I wish my children to have a creative outlet for their physical and emotional energy." Or, "Because I wish my child to develop creative ability." And dancing can be the most creative of the arts.

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(continued on page 75)

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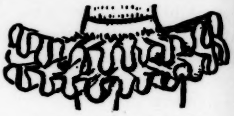

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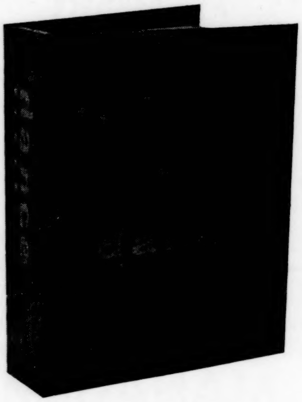

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Primer for Parents

(*continued from page 73*)

centration one could see that she had rid herself of her embarrassment, at least for the moment. Her movement was utterly charming and free of the stiff awkwardness and shrinking quality that it usually possessed. She had experienced a pleasure in movement that was new to her. She had experienced the unforgettable.

Another child was asked to dance "a terrible storm." And as thundering music filled the studio, he tore about, leaping and turning quite savagely, giving physical expression to his pent-up energy. And after he had improvised he was a calmer child, a child who had found release through creative action. And for the remainder of the class he ceased to fidget or distract the attention of the other children.

What a wonderfully creative way to release pent-up emotions or energy!

Should you have in your community a modern or contemporary dance teacher, you will find a part of each class period devoted to creative dance. However, there are, as yet, very few private studios teaching modern dance. Chances are, you have only a choice of ballet, tap or acrobatics. But if you would like creative dance for your child there is no reason why the teacher could not incorporate such a period in these classes. You might suggest this to her. Or better still, urge her to schedule a creative dance class for those children whose parents wish this expression for them. If you are not successful in such a venture, do encourage your child to improvise at home. The results are rewarding.

One might also take notice of the fact that dance therapy in hospitals for psychoneurotics, under skilled leadership, is making great progress and that creative dance has excellent therapeutic results.

After a youngster has started dance lessons, don't expect to turn a wild little hoyden into a cool Power's model over night, nor a boisterous tom-boy into a winsome lass in less time than it takes her to learn to dress quickly and neatly, nor a veteran of the awkward squad into a Marlon Brando in the same time it takes Mr. Brando to make a film. Be patient. Particularly be patient if you have a child with a pronounced physical or emotional problem. It takes a long time to develop strength, rhythmic flow of movement and poise to the point where they penetrate awkwardness or established bad posture habits. And it takes a long time to reap lasting emotional benefits from creative dance expression. And lastly, it takes even a potential ballerina considerably more than a few years to become an accomplished dancer.

In this and the preceding article I have repeatedly used the adjectives "good" and "intelligent" when referring to dance teachers. Next month I will discuss how to choose a *good* and *intelligent* teacher.

(*continued next month*)

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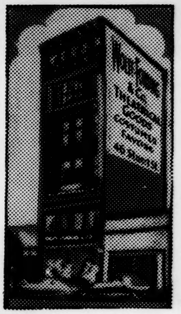

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LABANOTATION AND BALLET

BY ANN HUTCHINSON

Nadia Chilkovsky and a teen-age dance class "reading" bourrée from Miss Chilkovsky's book "Ten Dances In Labanotation," recently published by the Theodore Presser Co. Students are from the Philadelphia Musical Academy Dance Dept., of which Miss Chilkovsky is director.

PART II

While teaching a ballet class of nine and ten year olds at the Philadelphia Musical Academy, Michael Lopuszanski was stumped when, in spite of his repeated demonstrations and careful verbal descriptions, only two or three in the class could learn the phrase of movement correctly. It contained a *chassé* and the trouble was primarily rhythmic. Suddently he remembered that these youngsters had been brought up knowing Labanotation. He grabbed a piece of chalk and swiftly began drawing on the red linoleum floor.

"Here it is," he said as he sketched in the movement symbols. "This is your starting position — feet together. The next movement occurs here *before* the beat so that you have your sliding step right *on* the beat, hère."

"Oh!" said one youngsters. "Now I see!"

Other faces brightened, too, as through reading, the class began to understand and perform the required sequence. The written version of the movement in symbols had provided a clearer picture and succeeded where the visual and verbal, the two usual avenues of approach in teaching, had failed.

The kind of incident described above is rare, for there are not yet many groups of young students familiar with Labanotation, nor teacher armed with this additional tool to simplify and enrich their teaching. For this reason the ballet classes at the Philadelphia Musical Academy have provided wonderful material for study. All the students have a knowledge of notation, as well as the two

Ann Hutchinson teaching a class in Labanotation at the Philadelphia Musical Academy.

ballet teachers — Mr. Lopuszanski, in charge of the younger group, and myself in charge of the more advanced class.

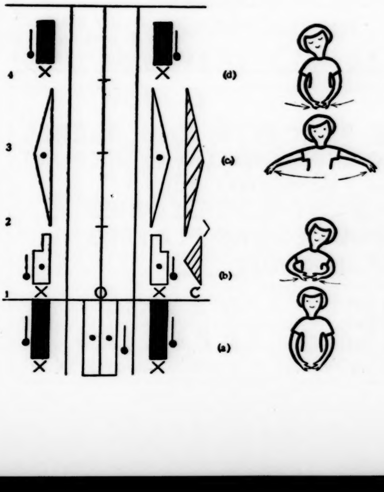
Before going further, I should tell something of this group and of its background. As students of Nadia Chilkovsky, the group at the Philadelphia Musical Academy has received a well-rounded education in modern dance. The emphasis has been on creativeness as well as good technical training. The school is unique in that Labanotation is used as an integral part of the curriculum. The students study dance with the aid of the notation, the plan being that those who eventually major in composition will write their choreographies and help to provide a living literature. Starting with a brief introduction to the notation — ten minutes of their dance class — during their first year, the students progress to the point where they can read their parts from the dance scores and those who have the particular bent take extra sessions in the notation in order to record their dance materials. Thus notation has come to be regarded by this group as a natural part of dance.

In teaching classical ballet to this group I made full use of the advantage that Labanotation brings as a means of communication. Because the analysis of movement is so fundamental, it is applicable to all forms of dance. Thus modern and ballet dancers can mutually discuss technical aspects of movement without encountering the usual conflict in terminology. In integrating the use of the notation in teaching ballet I took advantage of the flexibility of the system and varied my approach to meet the needs of each particular group. I knew that the youngsters in Philadelphia did not aspire to become ballerinas. Their main interest is in modern dance, and their study of ballet is part of an overall dance education, since Miss Chilkovsky recognizes the value of ballet as training in both technique and style. Many could not see the immediate value of studying ballet, so I set myself the goal of giving them good training and at the same time developing in them a feeling for the ballet style and an understanding and enjoyment of it. In planning the classes I decided to concentrate on technique at the barre and to use centre floor work for establishing style as well as training the ability to recognize quickly and to perform basic patterns and their variations.

As an introduction to basic style and to its application in a simple space pattern, I chose the first Cecchetti *port de bras*. The movement is extremely simple, using four slow

(*continued on page 78*)

CHART 1



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Labanotation

(continued from page 77)

counts, as shown in the notation in Chart 1. With the basic notation already given in my previous article you should be able to follow this, with the additional information described below.

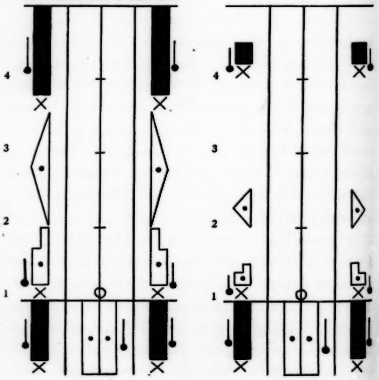
Starting position: Fifth position with the right foot in front, arms in fifth low. The symbols for the arms are drawn outside the three-line staff, right and left. The X in front of the direction symbol for the arm means it is rounded, the black oblong describes the direction "play low" (down from the shoulder) and the black pins on each side indicate that the extremities of the arms (the fingertips) are not down at the side of the body, but in front of it (a).

Count 1. The arms are still rounded (X) and move into the "forward-middle" direction (in front of the chest). The extremities are still in front of the body. At the same time the head (letter C written outside the staff on the right) inclines to the left. The direction symbol used for the head shows "side high," since from its "place-high" position (upright) it tilts to the side (b). Remember the figure illustrations, as opposed to the notation symbols, are drawn facing you, so you must reverse right and left.

Counts 2 and 3. The arms open to the side, still in middle level while the head moves to the other side (inclines to the right). This action is extended over two counts, so the symbols are drawn twice as long since the time value is twice as long (c).

Count 4. The arms return to their starting position but no movement is indicated for the head; it stays where it was until it moves again to the left on the repeat of count 1 (d). This means that there is a slight pause or breath between movements. Two rhythmically incorrect versions of this port de bras are noted below.

RHYTHMICALLY INCORRECT



In checking the phrasing of the sequence, note the small space between counts 1 and 2.

The beginning student often performs the *port de bras* as one long unending movement without definite counts, as written in Chart 2; or, as in Chart 3, which shows staccato movement in which you move quickly to the described destination in space (sort movement symbols) and then wait there in a static position for half a count (larger spaces between symbols).

In teaching these established movements, notation serves not only the obvious purpose of indicating the special patterns, the coordination of the movements of the parts of the body, and the timing, but also the subtler aspects described above can be brought home to the student. When notation is studied and discussed at the same time that the movement is demonstrated, and the student goes through its physical experience, it provides a reliable first hand reminder when the teacher is not present. The teacher has the added advantage of being able to notate the incorrect versions and thus help students overcome personal mannerisms and other stumblng blocks. Labanotation is excellent for pointing out exactness of detail. Because of this some people feel that it is too mechanical. This depends entirely on the way in which it is used. At one time the system was used in a mechanical way, but there is no longer any study of notation for notation's sake, the emphasis is on the movement it describes. Students are taught from the first to interpret the symbols into movement patterns. The literate dancer can do this readily, his trained eye sees in the patterns on the page the expression as well as spatial patterns which, through his ability as a dancer, he is to bring to life. The reader can master the overall expression of the movement first and then work for the exact details in the use of space, time, etc., or he can master the technique of each part of the movement first and once the whole is learned, work for the inherent quality. The same is true in teaching movement. Often students need to be taught one action at a time, with a careful breakdown of each movement. At other times the movement cannot be learned from the cold analytical approach and must be attacked through the quality, the "feel" of the movement. I try to balance these two in teaching both in movement and in the use of the notation to make it clear, so that no student is allowed to become technically perfect but devoid of feeling, or overly expressive but without using clearly defined form.

The very simplicity of this *port de bras* made it hard for the Philadelphia class to do. As modern dancers they felt silly being so restrained, and tended to simper through the movements. To offset this I realized I had to create in them the desire to move with this quality, and within this spatial pattern. I approached it from the angle of the sustained flow with a breath between, as illustrated in the notation, and had them improvise in this manner, using whatever spatial directions they wished. Since they were accustomed to improvising with Miss Chilkovsky, they did not have much difficulty in finding the right sensation. I then narrowed them down to the correct spatial pattern. Since this still proved to be a problem, I gave them the

(continued on page 80)

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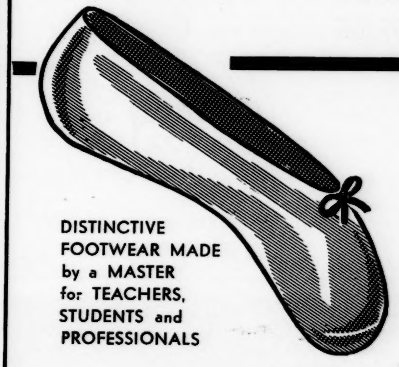

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Labanotation *(continued from page 79)*

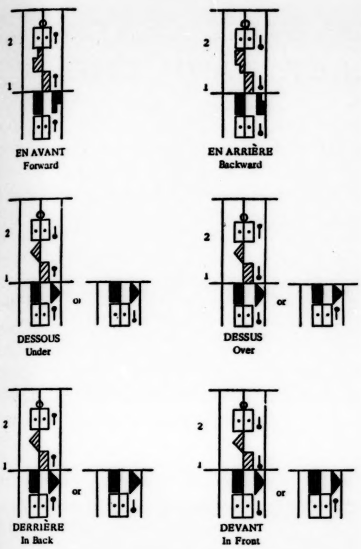
assignment of using this port de bras with whatever accompaniment they wanted in the way of steps, leg movements, gestures, etc., in order to find a sequence which would give it meaning. The following week two students brought in examples which were absolutely right in feeling and performance. The others succeeded to a lesser degree, but a major hurdle had been passed in that all approached the subject of the port de bras with more understanding and enjoyment. This small area in the study of ballet had now taken on meaning.

Since section three of this series will deal with understanding of the *épaulement* and of the eight body positions through the use of notation, I will not go into it here, though these also played an important part in the ballet classes in Philadelphia. While the same material was presented, the emphasis was different in that, for this group, I stressed the feeling produced by the style, rather than the exact technical placement.

To train flexibility in recognizing and performing the different forms and their variations during the allegro part of the class, I started with the *pas de bourrée* steps. These have function not only as slightly different spatial patterns but also in that they lend themselves to different rhythms and hence to different qualities of movement. In my experience with modern dance (having started as a modern dancer myself), I am aware of the lack of training in quick controlled movements of the legs. Ballet has of course made a specialty of this agility. With the students in Philadelphia, I approached this problem from the point of view of texture, having them experiment in quick fluttery movements, using the assistance of the excellent accompanist at the Academy, Marian Thomas. Once the quality was captured it could gradually be put into the right spatial form. But spatial form mastered without quality would have been dead and pointless, lacking variety in manner of performance. Having captured first the speed and lightness of the movement, I had them read some very simple wall charts giving a *piqué glissade* combination. They mastered this with the emphasis still on quality. In subsequent reading and performances I demanded greater accuracy as well. Through this simple pattern we explored the different qualities produced by readings the movement at a slow tempo and than gradually speeding it up until it reached the point where it became impossible to perform properly.

In our study of the six basic *pas de bourrées* we concentrated at first on the spatial aspects, studying them from a wall chart, as shown in Chart 4. In the notation of these the only element new to you would be the use of the second column out from the center, the leg-gesture column. Here the movements of the leg in the air (i.e., not carrying weight) are written. In the *pas de bourrée* shown here this is a low *dégagé* to the side

CHART 4



in each case. The difference in the *bourrées* lies in the use of fifth position — not as the starting position before the actual step begins, for this can be either back or front, but after the step has started. The beginning of a *bourrée* is actually the *dégagé* (this can be done with a bent leg, of course). It is the traveling forward and back that gives the *en avant* and *en arrière* their names. By using these basic patterns, different qualities can be produced, not only through changes in timing but also through changes in emphasis (what part of the step falls on the beat). Antony Tudor based a whole section of his "Exercise Piece" on simple *pas de bourrée.* When handled well they have much to offer from the point of view of both mental and physical nimbleness, as well as demonstrating pliability and range of movement.

Once having explored these patterns with the class, I left the chart up at the school in the entrance hall so that the movements could be memorized in between classes. Later I handed each student a mimeographed sheet of the same material to take home and put into his study book.

Because of a common basis of understanding — Labanotation — I was able in three months to give the group in Philadelphia a physical as well as a mental understanding of what ballet is. In that short time I was able to overcome their previously developed indifference (or in some cases even antipathy) to this art form to the point where they not only gained ground technically but also lost their feeling of selfconsciousness in moving in the ballet idiom. They even began to improvise in ballet style, of their own accord. I feel that this achievement was the result of good use of notation, since through it I could emphasize the things that this particular group needed. *THE END*

(Part III will appear in December issue)

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DO'S AND DON'TS OF BASIC CENTER PRACTICE IN BALLET: PART ONE

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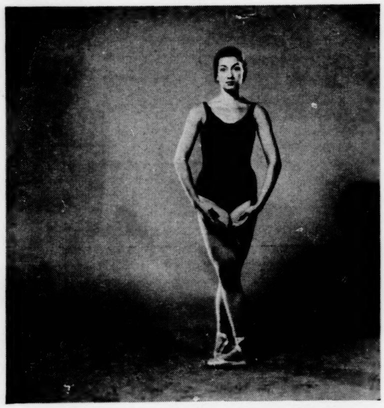
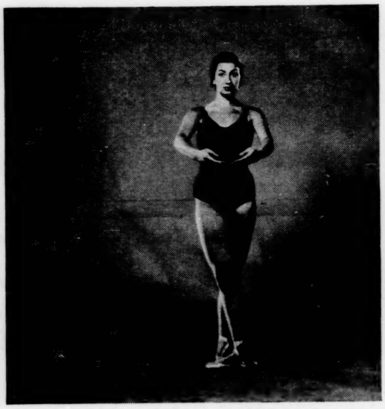
PORT DE BRAS: continued

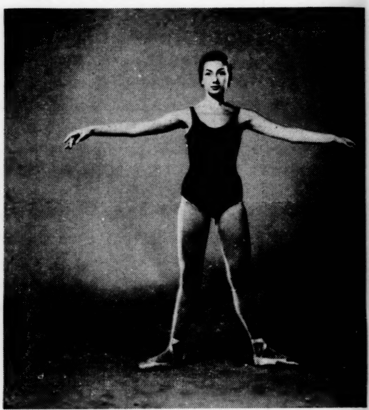
SERIES C. THE BASIC POSITIONS ACCORDING TO THE RUSSIAN SCHOOL (Vaganova).



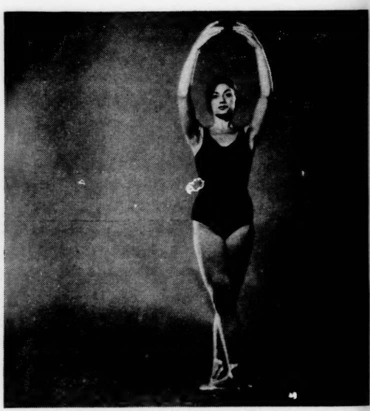
1. Preparatory pos. Similar to Cecchetti 5th pos. en bas.



2. 1st pos. Similar to Cecchetti 5th pos. en avant.



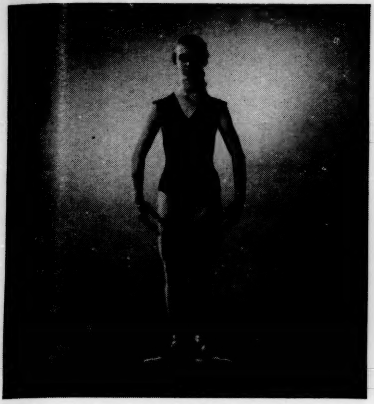
3. 2nd pos. There is a difference in the position of the hands according to the Russian, French or Italian schools.*



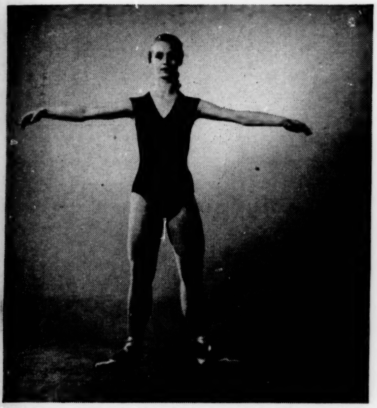
4. 3rd pos. Similar to Cecchetti 5th pos. en haut.

*(Whereas the Cecchetti method employs wrists dropped a little below level of elbows and palms facing audience, the Russian school maintains wrists on a level with elbows and hands held up and stretched out slightly so that they take part in the movement of opening outward. Palms face neither downward nor to the audience but strike a happy medium between these two positions.)

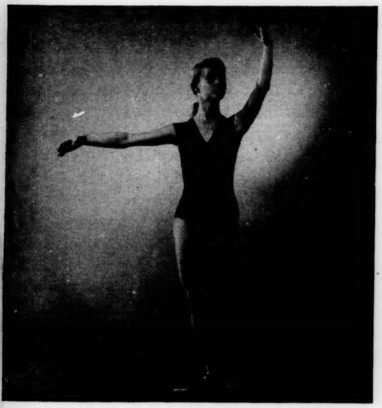
SERIES D. BASIC POSITIONS AS THEY WILL BE USED IN SUBSEQUENT ARTICLES.



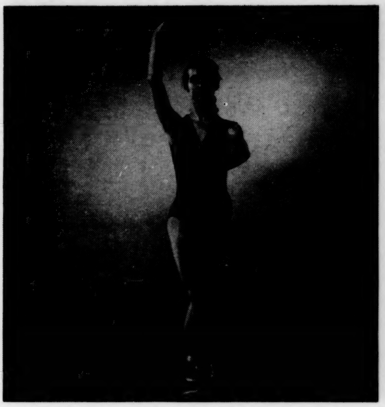
1. 1st pos. Similar to Cecchetti 1st pos.



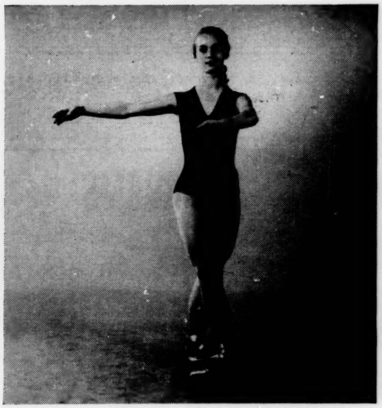
2. 2nd pos. Similar to 2nd pos. of Russian school.



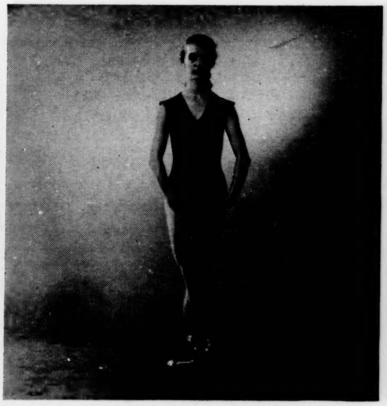
3. 3rd pos. Similar to French 3rd pos. or Cecchetti 4th.



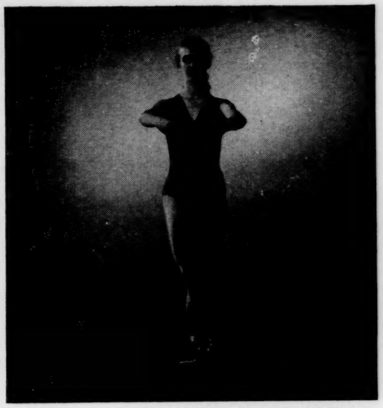
4. 4th pos. high. Similar to French 4th pos. except that arm in front crosses body slightly so that hand is in front of opposite breast. (A derivative of the Russian school)



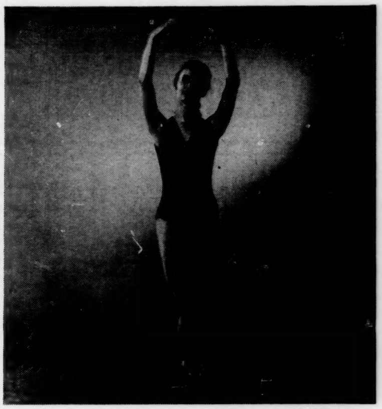
5. 4th pos. in front. Similar to Cecchetti 4th pos. en avant except that arm in front of the body crosses it slightly so that hand is in front of opposite breast. (A derivative of the Russian school)



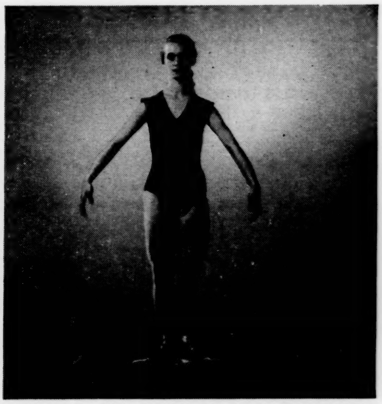
6. 5th pos. low. Similar to Cecchetti 5th pos. en bas.



7. 5th pos. in front. Similar to Cecchetti 5th pos. en avant.



8. 5th pos. high. Similar to Cecchetti 5th pos. en haut.



9. Demi-seconde pos. Similar to Cecchetti demi-seconde pos.

In subsequent articles I shall discuss the correct and incorrect manner of holding the fingers, hands, wrists, elbows, and shoulders in port de bras.

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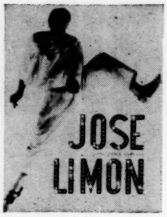

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KILLER JOE (*continued from page 41*)

KILLER IN ACTION — "Killer Joe" Piro, Coast Guard Seaman First Class, and his favorite wartime partner, Stage Door Canteen Hostess Shirley Booth, show the GIs some virtuosic jitterbugging.

Joe and Myra Piro demonstrate the Mambo for a teachers' convention in N.Y.C. this summer.

of $25 he had been awarded in a jitterbug contest at Minsky's burlesque house.

Even in his teens Joe picked up extra cash by teaching his special kind of dance. But his real career as an instructor did not begin until after his war service. Following a period of assisting in several studios, he borrowed $25, added it to his savings of $65, and rented space in Henry LeTang's studio to begin on his own. About this time the world, and Joe Piro, first encountered the Mambo. Eight years ago the skeptics were certain it would never last. Piro felt sure it would, and as a first step toward making himself a leading Mambo man, set out for Cuba to study the dance at its source. His hunch was right, for Mambo continues to thrive mightily. It is the mainstay of his own prosperous school on West 55th St. in Manhattan.

For eight years, each Wednesday night has been Mambo Night on Broadway at the Palladium Ballroom. The evening begins with a free lesson by the Piros, for a class which seldom numbers fewer than 250 enthusiasts. It is doubtful that the teen-agers, who make up the bulk of the crowd, are ever as attentive and un-boisterous in any of their school classes. For "Killer Joe" they settle down to solid, concentrated work. None of the acrobatic antics for which he is famous are to be seen in Piro's patient demonstrations, and the first set of the ensuing dancing sessions, in which the more apt pupils go right into a fairly expert Mambo, offers immediate evidence of Piro's ability to communicate his favorite dance. Similar classes by the Killer, during the summer months, have been a major drawing card for the Windsor Hotel at Fallsburgh, N. Y. He figures that he has taught the Mambo to 90,000 people, including a number of Broadway, TV and night club choreographers.

THE END

LETTERS *(continued from page 11)*

Dear Editor:

In answer to Lucile Brahms Nathanson's article, *Creative Dance for Children*, in the August issue of DANCE Magazine, I have this to say:

In complete contradiction to Mrs. Nathanson's ideas, I think creative dancing given before a firm technical background of ballet, is a complete waste of time and money . . .

Granted that in the case of the child between two and five, the self-discipline and concentration of ballet is too strenuous. A few ballet steps combined with play dances for pleasure gives the opportunity for expression. Without the child actually knowing, she is starting self-discipline and forming her muscles correctly. Then, when the child is between the ages of six and eight, she is ready to start the first year of working at developing a pattern of exercises to be carried through her whole career.

Of course, there is a place and need for creative work in almost every child's life. It gives a fully rounded education and helps mental and emotional adjustment. But it is my opinion that this work should be taught in the public schools and not in private establishments. If it is taught in the private dancing school, it should be explained to the parents, giving them the opportunity to decide whether they want only to develop their child's personality, or plan a career for the future. You and I both know we cannot all be dancers. Many children would rather express themselves from the sheer joy of expression, than to work diligently at the *barre* year after year developing line . . .

I am not denying creative dancing its place, but I do feel the public should have a clearer understanding of its limitations. This would permit our children to make an intelligent choice and avoid ending up as frustrated housewives.

Rosalie Lincir
San Pedro, Calif.

(continued on page 89)

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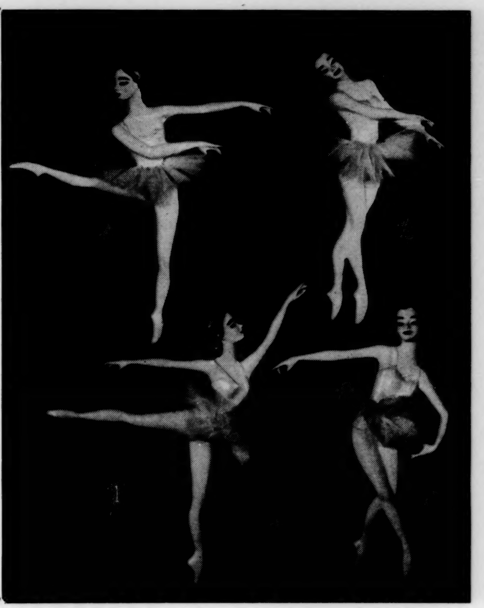

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HOLLYWOOD NEWS

(continued from page 59)

The Desert Inn—This hostelry loses two of its long-standing employees; **Gordon West** is heading for Broadway and **Marion Collier** takes a vacation in Paris. Meanwhile **Donn Arden** continues to create lavish numbers to surround Johnny Ray and then takes a 4 week breather while a package show featuring Guy Lombardo comes in.

The Royal Nevada — **George Tapps** once again stole the show away from the star attractions with his company which includes: **Guy Tanno, Judy Guyll, Joe Russell** and **Dorothy Matthews**...The original B'way cast of "Guys and Dolls" has two shows nitely which of course means 17 wonderful numbers re-created by **Onna White** (for Michael Kidd). The business is fantastic and the show will run 20 weeks and then head for the New York Roxy.

The New Frontier—There have been a number of choreographers here since Robert Alton left including **Hal Lohman, Bill Andrew** and **Rod Alexander.** Now the unpredictable producer, Sammy Lewis, has contracted **Dorothy Dorbena.** Her "Signs Of The Zodiac" with **Mary Menzes, Todd Miller** and **Ricky Gonzales** is a standout and "Heat Wave" really moves on the grand turntable which is the current fashion in Las Vegas.

The Moulin Rouge—Unfortunately this beautiful inter-racial hotel misses the purpose of all show-biz..."to entertain"...the star attractions are of second rate caliber and there seems to be no evidence of professional coordination of production. **Lon Fontaine** is currently responsible for the choreography. It all seems a real shame because the dancers are so versatile and one in particular, **Sterling Bough** is being slighted for chorus work when he should be in a featured spot.

The Riviera—**Hal Belfer** frames Billy Daniels and The Marx Bros. with two very flashy production numbers; "A Day at the County Fair" is a regular full length musical and most delightful. "Voodoo" with choreography by **Joyce Roberts** and **Renee DeHaven** is also outstanding.

The Sahara—Bill Miller presents **Jose Greco** and his Spanish ballet... **George Moro's** Sa-Harem dancers take a 4 week vacation.

THE END

(continued from page 6)

"Swan Lake," while the Teatro Argentino Co. danced "Pas de Quatre," "Boutique Fantasque" and "Tango."

An important cycle of ballet and modern dance will take place on Wednesdays at the Teatro Nacional Cervantes. This has been organized by **Vassili Lambrinos** and sponsored by the authorities.

CHILE: Ernst Uthoff's "Prodigal Son" (Prokofieff) with its functional, and in many moments, powerful, terre à terre dancing, justified the hopes that had been placed in this production. There was a double cast for 9 of the 16 dancers in the ballet and even though **Rolf Alexander** as the Son and **Malucha Solari** as the Seductress were outstanding, very interesting interpretations of these roles were also given by **Patricio Bunster** and **Maria Elena Aranguiz.**

Paco Mairena did his first choreography, "El Amor Brujo" (Manual de Falla) for the Municipal Classical Ballet, but, even though he showed promise, this first effort can hardly be considered successful.

The Ballet Theatre has opened in Santiago where they will dance 6 different programs and a total of 11 performances. At the same time, **Eugene Loring** will commence rehearsals of a new ballet to Mendelssohn music. This will be an opening ballet, classical in style. A full report on the Co., next month. *(Hans Ehrmann-Ewart)*

PERU: The Ballet Theatre had packed houses in Lima, but, even though the level of the performances was quite good, it did not come up to the standard suggested by the company's prestige. In Lima, **Rosella Hightower** appeared to be the real star of the company and **Lupe Serrano** the dancer with most possibilities.

It seems too bad that important ballets like "Pillar of Fire" and other Tudor works have not been performed in Peru, and yet a place has been found for a version of "Swan Lake" that is deficient in numerous ways. *(Julio Castro Franco)*

URUGUAY: It appears that the arrival of **Roger Fenonjois** as director of the company

(continued on page 90)

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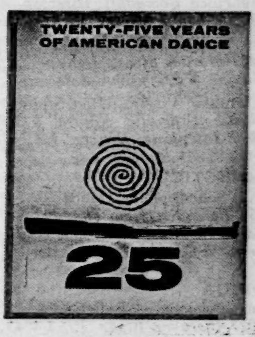

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(continued from page 11)

Modern Dance as we know it simply does not exist. Had Mr. Conrad been allowed (or could he have given) the entire morning and had he taught the simple basic principles of modern technique, then I think some progress might have been shown.

As with most conventions or congresses this week proved again that we all crowd too much into a given period and come out with a jumbled mass of information and misinformation. For instance someone made this statement in a lecture: "The Americans have a broader approach, (to modern dance) they are not satisfied until they have perfection in everything." Another: "The most important thing in Modern Dance is the *plié* in 4th position, lowering oneself onto the floor and returning to a standing 4th, — this you must do to be a modern dancer." . . . "Slow footwork and fast arms get you used to the modern type of rhythm."

This is also my first experience close-up with the Cecchetti System. As I see it: — It places dancers in one moulded form which progresses to another moulded form, and to another, etc. The basic technique is excellent but quality, emotion, feeling and pure dance are lacking. How does one get from form to form? I think it should be remembered that Cecchetti spent the oldest days of his wonderful life in England. A marvelous teacher carrying on a wonderful art, but a man from whom all methods of demonstration had been taken away. So what could he do but have *enchainements* that were set in forms. And now these combinations are being accepted and taught as a set, traditional effort to make dancers. I do not think it possible to teach any art by a single person's system. Would one studying the piano work only on Bach? Or painting, only Rembrandt? We have progressed and grown as a world: needs of the people have changed: the old culture and tradition has its place but progress was never made by standing still. New ways must be tried and new approaches practiced to progress. Those in the dance world should meet the needs of a changing world and view with open minds all the great artists and teachers of the past and present.

P.S. As a whole the Congress was well handled — geared to the needs of teachers and technically elemental in content. I am more than delighted with the opportunity of attending the meetings . . . I have gained much in knowledge and understanding of the problems and objectives of another nation's dance world, and since we all do not think alike we are bound to gain from each other, if we keep our minds open. . .

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at the Sodre, is imbuing it with new discipline, energy and activity.

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"BALLET"

FROM AUSTRALIA

David Lichine is in Australia to stage four of his works for the **Borovansky Ballet.** Due for a world premiere is "Girls' Dormitory," a sequel to "Graduation Ball," which also received its first performance in Australia some years ago. Second will be "Francesca da Rimini." The Borovansky company have been appearing in Adelaide and begin a long Sydney season in Oct. In Melbourne next year there will be a gala season during the Olympic Games period.

Walter Gore's Australian Ballet Co., after a new shuffle in management, turned down a 14-week tour of New South Wales under Arts Council sponsorship for a few weeks in a tiny private theatre in Adelaide. **Laurel Martyn's Ballet Guild** from Melbourne replaced them. Chosen for the Ballet Guild's repertory are: "The Nutcracker," "Cameo," "En Cirque," and two ballets on Australian themes: "Sentimental Bloke" and "Malthinna."

Beth Dean

FROM VENICE

An invitation to the 16th International Exhibition of Motion Pictures at the Lido in Venice brought a fortunate chance meeting with **Serge Lifar** who tells us there will be, in July 1956, an international congress here of choreographers, composers of ballet music, and designers of ballet sets and costumes. The idea is Lifar's and has been accepted, in principle, by the Foundation Giorgio Cini, which owns the marvelous St. George Island, just off St. Marks Square.

Maria Gambarelli has been visiting the Lido. The dancer is making a considerable name for herself as a film actress in Rome . . . Two ballet schools, each with more than 200 pupils, are prospering in Venice.

September was promising for ballet lovers. Special dance programs were presented at the Teatro La Fenice in the International Festival of Contemporary Music, directed by Piovesan. Count Elio Zorzi says that in 1956 there will be even more . . . The ballet of the Theatre Royal de la Monnaie of Brussels presented "The Miraculous Mandarin" (Bartok-Jean Jacques Etchevery-Jean Pierre Ponnelle). Ballet mistress is **Mme. Devilli** . . . The Opera Ballet of Paris, directed by **Maria Feres,** offered four ballets with choreography by **Maurice Bejart, Ottavio Cintolesi,** and **Dick Sanders,** featuring dancers **Tessa Beaumont, Milko Markness, Blanchette Hermansen, Sonia Millian, Catherine Verneuil, Cecile Barra** and **Maurice Bejart.**

Luigi Gario

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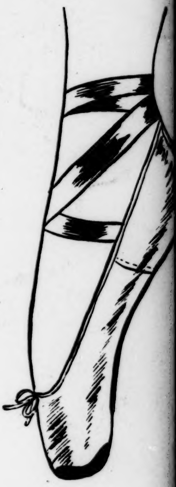

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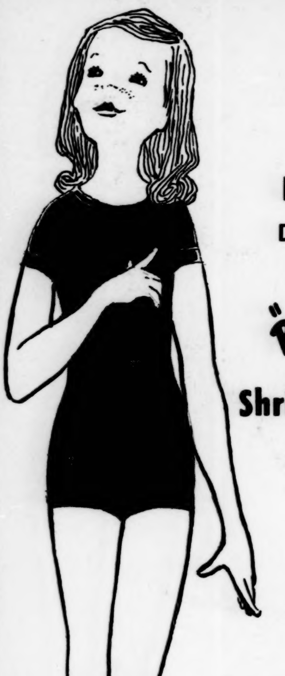

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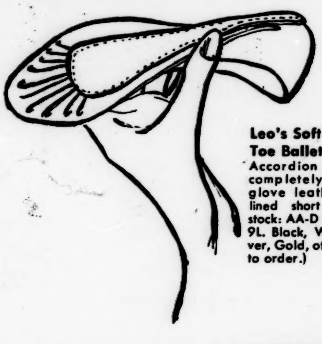

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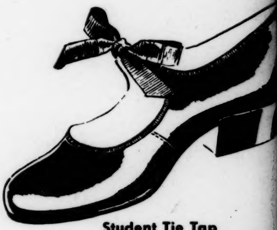

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